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PARIS, January 20, 1906.

The best chaperon in Paris is a worth-while lover at home.

**T**HERE is talk of a new home for American students in Paris.

It cannot come too soon, other things being equal. Under certain conditions it will receive hearty co-operation from this department of THE MUSICAL COURIER. Without these conditions it will not receive a comma.

In the first place, there will have to be a big, broad, honest spirit of liberality, artistically and practically, from chimney to cellar, and from scullery maid to president, for 365 days of every year; a spirit free from envy, hatred, malice and all uncharitableness in every way, shape and manner. After that the speaking of French in the French department must be made obligatory.

It might further be suggested that the place be called a "hotel," not a "home," and that not more than 200 or 250 frs., free of these idiotic European extras, be charged to the fair patrons.

Stair climbing and pourboires should be equally abolished, as fertile sources of nerve destruction here, and, being Americans, of course the possibilities for cleanliness and comfort will be greater than under existing conditions.

Funnily, but no less seriously, a real American elevator, something that moves faster than a beetle climbing a wall, might be made a source of revenue by charging a small fee to view the amazing sight.

Further, some supplementary means of city travel will have to be looked after, or else a hospital attached to the place, because except in case of millionaires, who use carriages going about between their numerous teachers, the girls are obliged to stand around in the wet half the day waiting for omnibuses that are from eight to twenty minutes apart, with the possibility of being obliged to miss five or six of them.

Imagine standing around in the cold rain and mud for from forty to 120 minutes every time you want to go anywhere! You cannot even stand in the station, as, by an enormity of mismanagement, from ten to a hundred people are obliged to paddle out into the midst of the square at every arrival, there to stand under a forest of dripping umbrellas some eight or ten minutes, during an auction sale of admission tickets, after which the whole mass of the unadmitted, like a herd of soaking sheep, are obliged to huddle back into cover again, to wait another onslaught. When you know that the people of three or four lines of omnibuses huddle in the same station, pushing and squeezing through doors no wider than those of our elevated cars, you may imagine the effect.

And your girl in the midst of it, anxious about her 25 frs. lesson waiting at the other end of the line all adding to the strain. Our travel accommodations at home have faults, heaven knows, but at least we can go and get somewhere.

If a lot of our nice men come over here in the capacity of home makers for their children this will be one of the first horrors of the life here to strike them, and they will feel forced to organize a system of transportation—automobile perhaps—by which the students might be passed around and picked up, to the saving of clothes, time, nerves and health.

"Pourboires" make another source of irritation that is awfully wearing after you get used to it.

A money surprise to a good server is a pleasure to anyone well served, most of all to a generous American. But as it is here it amounts to an incessant mosquito beggary that is dreadfully annoying and closes all avenues to generosity.

A perfect crop of useless people springs up all around you wherever you plant yourself. One person brings the kindling wood for the fire, one the coal, one the match, one the shovel, and both poker and shovel are carried off, so that you must ask for them, for it is the tacit code that whatever is asked for must be paid for, spot cash. Then your letters are brought by one, papers by another, unstamped papers by another, not to speak of the man who

is always dusting the same spot of the stairway everywhere.

For they all have such a way of putting themselves *en evidence*, sticking and clinging around so that you come to have a pestered feeling, as if you were chained to the steps of St. Sulpice, in the midst of the rows of musty mendicants, holding their tin cups under your nose.

I have been urged many times to enumerate from experience and observation some of the features of student life here, which make home care and protection necessary so as to bring the subject clearly before the attention of relatives. I hesitate for many reasons.

First, there are such magnificent features to the city and so many of them—its splendid municipal care and arrangement, its unique art conditions, the charm, gentle courtesy and helpfulness of the people whose guests really we are—that I cannot bear to suggest faults and flaws in the living conditions from which we only suffer, and of which they are wholly unconscious. Then, too, I know that a collection of testimony of any kind without intervening circumstances is apt to make a case seem much stronger than it is.

The possibility is that such an enumeration, even taken from life, would, massed together, reflect more strongly than I would wish on the general conduct and behavior of the students over here and on the conditions by which they are surrounded. It might read unjust, though perfectly true.

Besides, contemplation of the various irritations, wastes and misdirections I am called upon to experience and observe creates a nervous irritation that makes endurance all the more difficult, so I dread entering upon the task.

One of these days when I get stirred beyond these considerations I shall no doubt write it, and it will make an ugly and disagreeable chapter.

In a certain sense I am saddened by a knowledge of this proposed venture, which a year or so ago would have seemed so wise.

I would so much rather that the effort of our good, wise men was turned in the direction of keeping their girls from this ridiculous, absurd career idea, for which they are not, one in fifty of them, by nature or training fitted.

I would so much rather that the effort were exerted in the direction of making home education what it should be, and keeping American girls where they belong, under the eyes of fathers, brothers and sweethearts, instead of throwing them over here alone, to be tossed about in the comedy of a so-called foreign education.

A lunch counter education, swallowed while the train waits, under conditions adverse to the development of all the qualities that a first-class American man could desire.

#### PARIS.

Never praise an existing condition, they say, or something is sure to happen.

For two weeks Paris orchestra artists have been receiving praise, individually and collectively, in these columns. It is our sad duty to-day to chronicle trouble in two leading camps, the result of their "tricks and their manners."

M. Eugène d'Harcourt, in his desire for artistic perfection, has it seems of late been pressing his men in the matter of rehearsals. "Things has limits," said some philosopher. So thought the bassoonist of the company on Friday, after the conventional limits of time and patience had been passed, whereupon he put up his bassoon and walked off. The conductor levéed the séance, with the smiling request that it should be continued in the afternoon.

The bassoonist's influence evidently worked during the mid-day breakfast, for many of the musicians were missing at the next meeting, and M. d'Harcourt relevéed the séance, this time for good. Some sixty musicians are now out looking for jobs, and the direction is busy refunding moneys. The concerts are abandoned for the present.

It is not to be wondered at that M. d'Harcourt lost patience and decided that music was an ungrateful philanthropy. The man has spent a fortune and slaved like a dog to make a fourth orchestra a success here. And if ever a man had to work alone in an enterprise he is the one. Devotion is evidently not enough, and he had much more. He has yet made no plans for the future. It is impossible that he can give up so suddenly the cherished pet of a lifetime. It is to be hoped that the cloud is but a passing one to the faithful musician.

The other case was yet more droll, and occurred in the Colonne circle.

It seems that the more experienced players are seated two at a pulpit in the front ranks of the orchestra. At a recent rehearsal M. Colonne saw fit to seat a newcomer with one of the older ones in the third row, to do which he was obliged to place the second "older" in the fifth row. At this high dudgeon on the part of the "second," and, if you please, his démission!

"If you go, my boy, you pay me your contract," said the chef.

"We'll see about that!" said the mécontent.

He saw it, and went him one worse at the next session of the civil tribunal, when it was decided that a chef

d'orchestre had rights, and one of them was the seating, reseating or unseating of his men. And the contract was paid.

It is said that M. Colonne's summing up and placing of the unprecedented case before the tribunal was a little gem of logic and conviction. M. Colonne is eloquent when he only says "Bon soir!" It is not wonderful that he impressed the lawyers.

MM. Dubois, Widor, Joncières and Daubé, who were called to the interesting consultation, were wholly on the side of a chef d'orchestre's authority, saying that change of place in no way indicated change in estimation as to the artist's value. The man was a violoncellist.

Striking times, indeed, when Paris musicians strike! The last pocket of submission to human dictation is shaken down to its very left hand corner.

Stella, a lyric poem, by M. Henri, from les Châtiments, by Victor Hugo, sung at the Lamoureux concert on Sunday, was really one more step in the new prose song régime with which we are threatened. It was little more than a Greek chant improvisation with musical accompaniment.

Unfortunately very few accompanists would have the artistic grace that M. Lamoureux showed in subordinating his orchestra to the chanted poem. The general verdict in such trials usually is that "the music bothers the words and the words bother the music."

There will have to be a radical change in all accompaniment sentiment, if the prose song is to come into use. Maybe it is sent for that very purpose.

I heard a "finished pianist" play a solo accompaniment to a song the other evening, so that both singer and song almost had apoplexy through trying to be somewhere at the same time.

An interesting feature of the Opera concert on Sunday was the appearance of M. Ambroise Thomas in a loge surrounded by three of the youngest Médicis boys, MM. Hirschmann, Busser and Bachelet. The group was warmly applauded.

A suite d'orchestra by the first, A la Villa Médicis, a descriptive suite by the second, and Songe de la Sulamite, by the third, were performed. M. Thomas remained through the Françoise de Rimini prologue, thereby renouncing his reception, which is held weekly on Sundays.

Government plenipotentiaries from Chili are here studying the workings of the Paris Conservatoire. Anybody who carries off the workings of the Paris Conservatoire must carry off also its spirit. That is the best part.

Mme. Gounod and Jean Gounod, the artist, have been out to Bordeaux to attend a performance of the Reine de Saba, shortened, modified and vivified since its last representation there, twenty years ago.

Real grief is felt by all musicians at the sad death of M. Henri Jahyer, the amiable secretary of the Opera Comique, who with musicianly fervor undertook the ungrateful task of raising the standard of operatic music in Nantes within the past year. Cousin of M. Cavalho, well equipped by training and experience, he planned more than he could accomplish, poor fellow, and has succumbed to the strain. It is generally supposed that there must have been an underlying cause for a discouragement not warranted by his youth, and the backing of hosts of appreciative friends. Who knows!

A Conservatory professor sends to one of the city papers an ingenious musical device for marking wine bottles, with a view to discovering pantry depredations.

It seems that the sound of the uncorking of a bottle descends toward emptiness. By arranging a descending scale from opening point, then, all one has to do is to mark the stopping point, when of course the thief may be nabbed to a semitone. A bottle of ordinary Bordeaux, full, pops on high C, when half full at F sharp in bass clef, when empty at C in the bass clef.

This scale varies with the length of the neck and the weight of the wine. In any case all one has to do is to find the tone of the bottle at the close of the dinner, and to verify it by ear or piano when next opened. The trouble is that after some dinners nobody could find the door, let alone a chromatic tone. In that case the butler would be ahead, that is, if there was any liquor left. But the professor of a French conservatoire is not the one to know about such things.

The Society of Wind Instruments has been revived. Five of the first associates, uniting with M. Philippe's excellent quartet, announce a series of concerts of ancient and modern music at the Salle Erard. M. Taffanel was its founder. Duvenoy's opera Hallé will soon be given at the Grand Opéra.

It is generally conceded as a result of recent experiences that composers cannot successfully collaborate on musical subjects. So fine are the lines between temperaments, views, standards and feelings, that the color's logic gets broken and symmetry is destroyed. Neither will nor congeniality seems to be sufficient to conquer this.

No wonder! It is all one person can do to control the coloring of his own work so that symmetry shall not be broken. Continuity of sentiment shading is the work of a master only.

The Empress of Russia is very fond of Massenet's music.



Werther is to be given at the Imperial theatre in two weeks.

M. Gailhard, of the Opéra, has gone away to Nice to rest.

The second act of *Orphée* (Gluck) has been given this week at the Conservatoire. Both Lamoureux and Colonne concerts give the Damnation of Faust on Sunday. Mlle. Hastreiter, whose interesting chat recently appeared in *THE MUSICAL COURIER*, sang the rôle of *Orphée* here at the Gaité, in 1886, in a troupe formed by M. Sonzogno.

The Max Lebaudy vultures seem to have had musical taste just the same. Among the effects of the fallen Saint Cère was a magnificent grand piano Pleyel, which was knocked down "for a song." His library brought 5,000 frs.

A man by the name of Napoléon Bird is the champion piano player of the world to-day. He played without stopping for forty-five hours, or 2,700 minutes, in England.

A young Russian, Scriabine, has had the hardihood to give a concert here of solely his own works. Tiny little things, some of them. Sort of cameo improvisations, whiffs of thought, some, without even amen. They were very pretty, some of them, and all had the great merit of being short.

M. Giraudet's splendid work on Delsarte is out in French edition, and at the house of Quantin. This is a work that ought to be in the studios of every vocal professor in Paris and New York, and everywhere else, and in their heads and minds, also in the hands of all artists, for Delsarte expression is the essence of all art expression, and Giraudet is a loyal and faithful exponent of Delsarte.

It is sincerely to be hoped that M. Paul Bourget will win by law the right to know whether his publisher is robbing him or not. There never was a greater farce of wounded honor than that show of rage that publishers pretend to fall into when asked to show their books. The rascals! fattening on people's brains and folding their hypocritical hands over their lying day books. If they were honest they would not be afraid to show them. They are perfectly capable of keeping two sets of books if the Bourget law goes into effect!

At one of the last D'Harcourt concerts M. Paul Séguv was recalled three times after his singing of the Air d'Hérodiade, of Massenet, twice after a romance by Méhul, and had warm applause after La Procession, by Franck, and a ballade, De Jeanne d'Arc, by Godard. A favorite pupil of Faure, M. Séguv is always a welcome singer at a performance. At a recent Breitner concert he sang two exquisite melodies by De Grandval, Les Papillons and La Pomme; also with quatuor the De Grandval Stabat.

M. Léon Jancey, the handsome and distinguished professor of lyric declamation, and well-known Odéon artist, has been made Officier d'Académie. Felicitations of his many American pupils, as also *THE MUSICAL COURIER*.

#### HOME.

The French people are certainly not biased in their judgment against Americans. At least those of our compatriots who have recently had the honor to be heard by them have no cause to complain of their treatment by the French newspapers. This latter is more convincing than applause, as the audiences where they play are largely Americans and friendly. But the newspapers, besides being wholly French, are not in the habit of reporting everything, as our papers are, and special merit must be discovered to make a foreign artist subject of comment.

Mr. Stephens' concert was noticed, as was Mr. Albert Lockwood's, the critics taking the trouble to name the compositions and describe the playing of different movements.

Mr. Lockwood played Beethoven's Appassionata, two preludes and a ballade of Chopin; Bach's Gigue and Siciliano; Bach-Tausig Toccata et Fugue; a Brahms ballade, Leschetizky barcarolle, Grieg prelude, Danse Slave, by Dvorák; nocturne by Rubinstein, and Liszt arrangement of the Rakocsy March. He played his program without affectation, and, besides masterly mechanism,

seems to possess that rarest gift in young piano players, imagination. He seemed to play the composition, not the piano.

The same evening a Mme. Luranah Aldridge, an artist engaged by Mrs. Wagner for this year's Bayreuth cycle, gave a concert at Salle Pleyel.

In it sang a charming California girl, pupil of the Boston Conservatory. The *Gaulois* had the following nice notice of her:

"Mlle. Reese-Davies a eu un très grand succès, hier soir, à la Salle Pleyel, dans un air du Ballo in Maschera, et dans la Cavatine de Linda de Chamounix."

Miss Davies looked charming in cream satin and red roses.

Miss Meyer, a pupil of M. Bouhy, and now one of his assistants, has been singing with success here lately in salon and concert. Miss Meyer is a careful student and musician, and has a voice that is useful as well as beautiful.

Mlle. Litta gave a swell soirée at the Hôtel Tamise this week. Among those present were M. Arthur Coquard, of La Jacquerie fame; M. Sbriglia, M. Mounnet, of the Comédie Française; Mme. Pacini, the pianist and singer; Mrs. Wood, of New York, and her interesting daughter violinist, who played some charming selections very well. They are on their way to Brussels, where Miss Wood enters on a course of violin instruction with Yeaye. The guest of honor was Miss Dyer, of Boston, who has just reached Paris to study singing and commences at once with M. Sbriglia.

Although just recovering from a complete loss of voice, Litta sang a song of Coquard's, Alléluia, or A quoi bon vivre sans mon ami, with such realistic intensity as to electrify the company.

Mr. Albertus Shelley, violinist, has just returned from Ghent, Belgium, where he played for the United States consul, and got fine notices. His mother has been very ill, but is better.

FANNIE EDGAR THOMAS.

#### What Can Music Express?

WE recently quoted in these columns a protest against the extravagant ideas entertained by some musicians regarding the expressive powers of their art. We now reproduce from an article on Recent Musical Criticism, in the *Edinburgh Review* (October), some similar views on the subject. The critic goes so far as to say that music "expresses only itself," which is the furthest removed from the opinion of those who would have it paint for us a landscape or tell us a story. Dr. Hubert Parry, in his recently published *Art of Music*, the work under review, almost takes up the latter position, seeming to hold that music is really on the same footing as painting, which assertion is vehemently opposed by the critic, who says:

"To say \* \* \* that 'the history of both arts is really that of the development of mastery of design and of the technic of expression,' that 'the only real difference is that the artist formulates impressions received through the eyes, and the musician formulates the direct expression of man's innermost feelings and sensibilities,' is pushing a partial analogy a great deal further than it will bear. The medium of expression in music is subject to and controlled by physical conditions; but the conceptions which it expresses are of a purely metaphysical order. We speak of the 'form,' 'proportion' and 'design' of a piece of music, because we have no other means of expressing conveniently our sense of certain metaphysical properties in a musical composition than by using a language of comparison with the physical properties of another art. \* \* \*

"The assertion that music formulates the expression of man's innermost feelings and sensibilities in the same way that painting formulates impressions received through the eyes equally involves a confusion of ideas. The expression in painting is imitative, while that in music, supposing that we admit that the object of music is the expression of our feelings, is at best purely symbol-

ical. A mountainous landscape in a picture, however it may be conventionally treated in regard to color and effect, in order to realize a certain ideal of the painter's mind, is still a mountainous landscape, perfectly recognizable as such, and capable of direct comparison with the original in nature. Still more emphatically is this the case with the representation of the human figure, which, however it may be used for the expression of special feeling or emotion, or as a portion of a composition invented by the painter, must in the first instance be a correct drawing of the figure, and is directly referable to the life model as a test. Where is there anything analogous to this in the art of music? What possible resemblance is there between a mood of feeling in the mind and a combination or succession of musical tones? The two ideas are incomparable; it is only in a metaphorical sense that the latter can even be said to be symbolical of the former. It is true that crude and barbarous forms of music have been evolved among savage tribes by, apparently, an attempt to arrange cries or sounds in a certain form of repetition and contrast, and so far these efforts may be taken as instances of an attempted formation of music on the 'bow-wow' theory; but it is noteworthy that no music (if we are so to call it) commenced in this way has ever got very far. \* \* \* The art of music, in the only form in which it has ever been worth serious attention, is an essentially artificial treatment of sound, founded on the Greek scale; and the Greek scale arose out of no 'bow-wowism,' but out of the intellectual recognition by the Greeks of the mathematical relations of sounds. Here was laid the foundation of the possibility of the infinite variety of tone structures which musicians of the modern epoch have built up, and in building them up have exercised that power of artistic creation which is one of the greatest joys and privileges of which the human intellect is capable. \* \* \* It is from no desire to express any meaning that musicians have created such works; it is for the pure pleasure of creating a new and beautiful organism, and to say that music—pure instrumental music—is the expression of certain feelings in human nature is putting a secondary object before the primary. Music may express, or be supposed to express, certain definite ideas or feelings of the mind, either by being linked with words, or by an indication being prefixed to it (such as the word *Eroica* attached to Beethoven's Third Symphony) as to some feeling that was uppermost in the composer's mind when writing it. But even in the case of such indications it is the music itself that is the interest to us, not the feeling we are told that it is to express. The statement that the slow movement of Beethoven's op. 26 Sonata is a Funeral March on the Death of a Hero gives us a reason for its gloomy grandeur of style and its regular and persistent rhythm; but it is the grandeur of the composition that impresses us, not the fact that it expresses funeral lamentation; and neither the beautiful Theme and Variations which open the sonata, nor the brilliant and striking allegro which concludes it, are any the less interesting because there is not the slightest indication of a meaning attached to them. In short, the reply to anyone who asks, after hearing a fine piece of instrumental music, 'What does it express?' is that it expresses *itself*, and is to be judged by its own character and effect as an artistic creation. Any other answer is beside the mark, and music which cannot interest the hearer by its own inherent power and beauty, without a secondary meaning tacked on to it, is essentially deficient as music."

To the objection that this view would appear to regard all music as a "mere external play of music design," the reviewer says that he would be the last to admit that music cannot convey and inspire sentiment. Music is full of sentiment, only it cannot express things that are foreign to it. Says the writer, in concluding this part of his essay:

"The great works of the masters of the classic school are replete with feeling, controlled by artistic form; but the feeling is *inherent in the music itself*, and cannot be expressed otherwise, and is not to be thought of as something separate from and behind the music, and capable, had the composer so chosen, of expression in words instead of in music."—*Literary Digest*.

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STOGLITZER ST. 30-31,  
BERLIN, W., January 20, 1906.

**WARSAW**, the home of prodigies, has produced another violin wonder. Leopold Przemysler is the boy's name, and he is now ten years old, though he looks two or three years younger. It is a most extraordinary circumstance that three such remarkable violin talents as Przemysler, Hubermann and Argiewicz should have been born in the same town, at almost the same time, and that they should have all three studied under the same teacher, Rosen.

Each of these boys is a violin genius. About the playing of Hubermann and Argiewicz I wrote in full last winter. Przemysler is quite as gifted as his young countrymen. His playing, though not yet as artistic and finished as Hubermann's, plainly shows a prodigious talent; the volume of tone he draws from his little half-size violin, his ripeness of conception, his technique and his warmth of expression are wonderful. He appeared in Bechstein Hall on the 9th. His program was made up of the Bruch G minor concerto, the Bach chaconne and Wieniawski's légende.

The Bruch last movement is too difficult for him. The adagio, however, is quite within his grasp, as is also the légende. The first movement of the concerto, too, he has under control; he rendered it with a breadth of style worthy of a mature, experienced artist. I am utterly at a loss to explain on any rational grounds how the child could have acquired at such a tender age such a remarkable command over his instrument. One feels, of course, on hearing the boy, that he ought to be carefully developing his talent under proper guidance at home, instead of traveling about thus early, exposed to the excitement and danger of a public career. With him it is the same old story—his father's means are at an end and money must be raised with which the boy's studies can be completed. His father is traveling with him, and being a modest, sensible man, he will take care that the child is not spoiled. May he have the success he deserves!

While I was listening to Przemysler Mr. Floersheim was listening to an English violinist by the name of Such in the Singakademie. Concerning Such's playing I have heard very conflicting reports. A pupil of Wilhelmj and Joachim—I have been informed that he has studied with the latter eight years—he has had a long and thorough schooling and ought to be a success if the names of his instructors count for anything. With the masses the name of a teacher will probably always have weight, but the initiated know that even the most illustrious instructor's name guarantees practically nothing nowadays in the advent of a new violinist. I shall read with interest Mr. Floersheim's account of Such's concert.

On the 8th J. L. Buchtele, of Prague, gave a concert in Bechstein Hall and proved that the man who thinks, forsooth, that he is a good violinist—because he has acquired considerable left hand mechanism, and learned to play from memory in a parrot-like fashion certain compositions, is woefully mistaken. A dreary concert was this. Such an uninteresting, dry, colorless interpretation of the Paganini concerto I never heard before. Other numbers by Wagner-Wilhelmj, Smetana, Leclair, Ries and Wieniawski were equally uninteresting.

Buchtele's left hand technique is very respectable; his intonation was seldom faulty. But that is all that can be said in praise of him. His success was meagre, but it was all that he deserved, for the performer with nothing but left-hand facility has no just claims to success. His bowing was that of an independent amateur, his tone weak and characterless, and his conception boyish.

The Paganini concerto rages here like an epidemic. It has been played thus far ten times this season. Next to this comes the Wieniawski D minor concerto with eight or nine performances. I am heartily sick of them both.

The Italian violinist Arrigo Serato, concerning whom both Mr. Floersheim and I have already written, gave a third concert in the Singakademie on the 15th. His program was:

Concerto in D minor.....Wieniawski  
Chaconne.....Bach  
Witches' Dance.....Paganini

The appearance of Serato in Berlin just after the phenomenal successes of Petschnikoff and Burmester has called forth comment and criticism of a remarkable character. Some have compared him with the titanic Burmester; others call him a second Petschnikoff, while yet others are possessed of the insane idea that in him is to be found a combination of the most characteristic features of the two artists.

Indeed, the fact that Serato essayed the Bach chaconne, and then immediately after it the Witches' Dance by Paganini, would indicate that he himself believed in the assertion of the third class of fanatics. Poor, deluded mortal! What a difference between Bach as played by Petschnikoff and Bach as played by Serato. The Italian has neither the loftiness of conception nor the breadth of style and tone of the Russian. And as for playing Paganini like Burmester, the comparison is simply absurd!

I cannot understand how anyone who has heard Burmester's *tours de force* can mention Serato's name in connection with his. Moreover, quite aside from execution, Burmester is an infinitely greater artist and greater musician than Serato. The latter would cut a sorry figure in Spohr's seventh concerto, or in the Raff concerto. But the contrast between the two could scarcely be more marked than in this Paganini piece. The demoniacal power of Burmester is utterly lacking with Serato. Burmester's left hand pizzicato is like a whirlwind, and his double harmonics have the piercing clearness of a piccolo, with the softness of a flute.

Serato's pizzicato is pretty good, though by no means as striking as Burmester's, but his double harmonics sound like a cracked, wheezy clarinet. However, I do not mean to say that there is nothing to be said in favor of the young Italian. He has merit. He has marked talent for the violin, and his playing of certain compositions is very commendable. If he is not spoiled he will no doubt become a virtuoso of high rank. But he will never be a Petschnikoff or a Burmester.

In Berlin he has had a gradual decrescendo. At his first concert he scored a pronounced success; at the second he was disappointing, and at the third he was still less satisfactory. Serato's only hope is in confining himself to the class of works in which he excels; works of the lighter virtuoso style, and hard continued study.

Nowadays it is considered the proper thing by many critics and artists to be an eclectic musician. I believe that eclecticism in music can be a very dangerous thing if carried far. Serato in this last concert was an excellent illus-

tration of it. He attempted to play two of the most powerful, characteristic works of two sharply contrasting schools. What was the result? A failure! Why? For three reasons. We have heard each of the same compositions performed by a specialist who excels in works of that genre; hence comparisons were inevitable and fatal. Serato in attempting such contrasting mental and physical tasks had to split forces, so to speak, and gave a satisfactory rendering of neither the one work nor the other. Furthermore, he sank his identity for the time being, as his strongest natural faculties come into play only in works of a different order, so that the charm of his own individuality was also lost.

There was no redeeming feature. Serato is not the only artist who has illustrated here the danger of eclecticism when carried too far. Most great players have been specialists. Spohr was notorious for his one-sided views; he played strictly the classics, mostly his own works. Paganini, Ernst and Ole Bull exercised their remarkable power over an audience only in their own compositions. Whenever they attempted the works of other composers they were unsatisfactory.

Joachim is a special interpreter of the classics; Sarasate attempts the classics, but he excels and succeeds best in compositions that please popular audiences; Halir has an unusually broad range, but even he inclines toward the classics.

A ladies' string quartet, composed of Marie Soldat-Roeger, Elly Finger-Baletti, Natalie Lechner-Bauer and Lucy Herbert-Campbell, played in Bechstein Hall on the 16th. Their selections were Mozart's D minor, Mendelssohn's E flat major and Beethoven's D major (No. 3, op. 18) quartets. This is an excellent string organization. In point of interpretation and ensemble there was little to be desired. Mrs. Soldat is, however, vastly superior to her associates in point of tone and technical finish. The tonal balance of the four artists is hence unequal. The andante of the Mozart quartet was beautifully played; it was perfect. The ladies all show thorough schooling and careful rehearsing. Mrs. Soldat is well known in Germany as a soloist. She is generally considered to be the best female pupil Joachim ever had. Indeed her playing plainly shows that she was a conscientious student of Joachim's method, and that her labor was not in vain. She has many of that master's characteristics. She is virile. She plays with energy and breadth. She has a good full, penetrating tone and a sure technique. She displays excellent taste and musicianship. She has many commendable qualities.

Yet, in spite of all these good points, she left me cold, as the Germans say. She plays quite like a man, some say. That is all very well. But why should she play like a man and not like a woman? We have plenty of men. After all, the Soldat is but an imitation, at best a weak imitation, of Joachim. I looked in vain for anything characteristic of herself, any individual traits in her playing.

Everything was done just as Joachim would have done it himself, only he would have done it better. Hence I prefer to listen to Joachim himself. The original is better than the best imitation. Mrs. Soldat finished her studies under Joachim more than twelve years ago.

While studying under a great master pupils' highest aims should be to imitate him minutely, to give themselves up to him unreservedly. But, after working indefinitely, away from his influence for more than a decade, some traits of individuality ought to be developed if the artists are to be a real power in the musical world.

Willy Burmester is having tremendous success on his concert tours. In Amsterdam a few weeks since he aroused such enthusiasm that the orchestra and the entire audience stood up and shouted. He is soon to make a tour of Great Britain.

Petschnikoff is everywhere equally successful. These two violinists are having a grand march of triumph.

ARTHUR M. ABELL.

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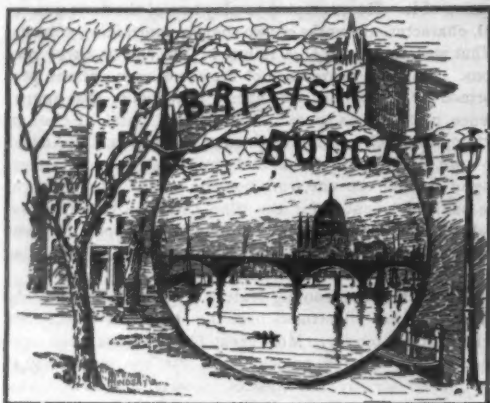
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15 ARGYLL STREET, OXFORD CIRCUS, W., LONDON, January 18, 1896.

MADAME PATTI, owing to a temporary indisposition, was obliged to disappoint her audiences in two or three towns during her provincial tour last autumn. She has, however, arranged with Messrs. Harrison to give extra concerts in April at Birmingham and Glasgow, and for these performances the disappointed subscribers will be asked to accept gratuitous tickets. Another Patti concert has also been arranged at Bournemouth. An interesting feature of these extra concerts will be the appearance of the popular Columbian Quartet, who have recently met with success both here and in the provinces. My readers will remember that these four young ladies are from Chicago. Madame Patti has promised to return to Paris in May, to give a special representation of *Mirka*, the Enchantress, at the Grand Opéra, for the benefit of the poor of the French capital.

This is the jubilee year of Mendelssohn's oratorio *Elijah*, which was first performed at the Birmingham Festival in 1846, under the composer's own directorship. Mr. F. G. Edwards will shortly publish through Messrs. Novello & Co. a history of Mendelssohn's *Elijah*, upon which he has been engaged for some time. The book will contain much fresh information from sources not hitherto accessible, and many interesting letters from Mendelssohn to his friend Bartholomew, Klingemann, Schubring and others. The original baton is one of the most interesting relics of this memorable occasion that has so far come to light.

Mark Hambourg's program for his first recital in St. James' Hall, on the afternoon of January 28, will include the following compositions: *Tocata and Fugue in D minor*, Bach-Tausig; *Sonata in E flat*, op. 31, No. 2, Beethoven; *Pastorale in E minor*, and *Sonata in D minor*, Scarlatti; *Gigue and variations from suite in D minor*, Raff; *Faschingschwank*, Schumann; *Chant Polonais*, No. 5, Chopin-Liszt; *Intermezzo and Capriccio*, by Ed. Schutt; *Serenata* (dedicated to Mark Hambourg) and *Valce Caprice*, Leschetizky; *Nocturne*, G major, Rubinstein, and *Rhapsodie No. 8*, Liszt.

Herr Franz Liebich will give a piano recital in the small Queen's Hall on the afternoon of January 23, when he will play compositions by Scarlatti, Mendelssohn, Beethoven, Chopin, Brahms, Rubinstein and Liszt.

Herr Willy Burmester arrives early next month for his tour through Great Britain and Ireland. His first concert will be in Edinburgh, on February 3, with the Choral and Orchestral Union. He will play Spohr's concerto No. 7, with orchestra, conducted by Mr. Kes, and as his solos,

air, by Bach, and *Nel cor non piu mi sento*, by Paganini-Burmester. He will play at the Crystal Palace on the afternoons of February 15 and 22, and thus belongs to the very few soloists who have been engaged for two consecutive Saturdays by Mr. Manns. He cannot, unfortunately, remain later than March 12, on account of Continental engagements.

An interesting lecture was given before the Musical Association by Dr. Sawyer, of Brighton, in which he gave an analysis of the works of modern composers, with the principal illustrations of Dvorák and Grieg.

There is very little in the way of concerts to report during the past week. The Popular Concerts were held as usual. Mr. Norman Salmond gave a farewell concert before departing for America, on tour with Madame Albani, at which he was assisted by Mrs. Norman Salmond, who, by the way, is daughter of Signor Manzocchi, of New York, and who stands high as a pianist here.

The usual Ballad Concerts have taken place at St. James' Hall, and Queen's Hall, and Madame Kisch-Schorr's piano recital at Stenway Hall.

Mlle. Katti de Noël, an American soprano, who formerly studied with Madame Marchesi, gave a concert in St. James' Hall on the 11th inst. She suffered evidently a great deal from stage fright, so we cannot form a just estimate of her vocal powers. She was to have sung the jewel song from *Faust*, but substituted instead the berceuse of Godard, singing in the second part Ben Bolt and the Suwanee River, as *a* and *b*. She was ably assisted by Mr. Ben Davies, Miss Florence Oliver, Miss Clara Butt, Mr. Santley and Mr. Thorndike. No less than seven of Miss Frances Allitsen's songs were on the program, four of which were originally put down for Miss Butt and Mr. Ben Davies, and the rest encores; in fact, the compositions of this lady are among the most popular of any at concerts in London. I shall speak more at length on Miss Katti de Noël after another appearance.

The Royal Choral Society gave a grand performance of *Israel in Egypt* in the Albert Hall on Thursday night. The duet *The Lord Is a Man of War* was sung by 400 tenors and basses. The work of the soloists does not call for special mention, but suffice it to say that Sir Joseph Barnby led his forces through this work with his customary success. The next performance there is *Judas-Maccabeus*, when an innovation will be brought about by the introduction of the band of the Coldstream Guards, to assist the regular orchestra in playing the accompaniments.

Miss Susan Strong is at present singing in Italy, where she appeared in the part of *Sieglinde* recently.

The Carl Rosa Opera Company open their season on Monday night with a performance of *Tannhäuser*, with Miss Ella Russell as *Elizabeth*.

Nothing much of interest has taken place in the provinces during the past week; in fact concerts have been practically at a standstill.

Mr. A. Brodsky, who is now principal at the Manchester School of Music, made his first appearance in Liverpool as a solo artist, gaining much favor in Bach's *A minor* violin concerto. He conducted the Hallé concert at Manchester on Thursday.

Mr. George E. Thorp has contributed to the current number of the *LONDON MUSICAL COURIER* an interesting article entitled *A Chat on Open Production*, which has been largely called for.

The Imperial Opera Company held its final meeting of organization on Wednesday afternoon, and in the issue of Thursday last of the British edition of this paper were published pictures of the interior and exterior of the proposed new opera house, to be built on the site of Her Majesty's.

The company organized has plenty of money to carry the matter out on a broad basis, and we may look for this new organization as an important factor in the carrying on of grand opera enterprise. FRANK V. ATWATER.

## Belari's Vocal Chit-Chat.

EDUCATION OF THE TENOR VOICE.

No. VI.

MY long discourse with the tenors is, I feel, causing the sopranos and contraltos to become impatient. They are perhaps asking themselves whether I intend to dedicate a few lines to them. Why not? Having been born in the same country in which Don Quixote was born, I could not neglect them without lacking the proverbial and classical gallantry of my native land. I have therefore reserved an honored place for them in these little talks, and when their turn comes they will be satisfied. Let us finish, then, with the tenors, and having exposed an ample number of premises let us enter into conclusions.

But first, in the name of the vocal profession of New York, and particularly in my own name, permit me to address the most sincere and cordial compliments to that great artist who, in evening dress or in the costume of *Iago*, the Ethiopian *Amonasro*, the Rotund *Falstaff* and the buffoon *Rigoletto*, &c., has given us a pledge of his incomparable talent. It is hardly necessary to name Victor Maurel; you have all thought of him who, at the time I trace these lines, has given us two recitals, in both of which he has shown us that he has no rival to-day in the art of interpretation. Do you wish to know what it is to sing a piece of music in such a way as to charm the audience with the most simple compositions? Do you wish to know how to phrase and the perfection of phrasing? Do you wish to know the power and the necessity of possessing a perfect technic in order to arouse enthusiasm and merit being called a great singer? Go and hear him and although you may be as difficult to please as I am, you will be satisfied.

The word technic that I have used is constantly used by teachers and pupils, although the technical part is the part most neglected by both, and to this cause is due the lack not only of good tenors but of good singers in general. I say good singers and not artist singers, for to merit the title of artist there must be other qualities besides a beautiful and well educated voice. These qualities are the gifts of nature and they are developed and perfected by constant study and observation, while beauty of voice and perfect technic can be acquired in more or less time according to the disposition of each individual.

Giorgio Ronconi and Victor Maurel are the two truly great artist singers that I have found among the hundreds of singers I have listened to during at least forty years that I can remember. Fraschini, Bettini (who died very young) and even Nicolini possessed the most beautiful tenor voices. You ask which one was superior? A long time ago I wrote in large characters on my score of *Rigoletto*: "Giorgio Ronconi;" recently, quoting the lover of "La Dame aux Camélias," I added "humiliated by Victor Maurel."

My ideal tenor, my model as to voice, my master without his being aware of it, was Fraschini. I do not well remember Moriani; I did not hear Duprez until a few years after he had left the operatic stage. I would not advise anyone to try to sing like the latter, for, from what I could understand, no one but Duprez could sing like Duprez. It seems to me that Mario, called the great Mario, would not make a very great impression upon us to-day. Tambrlik, besides having a voice that trembled more than any other ever heard on the operatic stage, had more faults to condemn than qualities to praise.

My compatriot, Gayarre, whose influence on Italian tenors has been as pernicious as that of Duprez on French singers, was a model without rival in the art of phrasing and of swelling sounds, on account of his exceptional breath (which he could hold forty-five seconds) and his divine *mezza voce*; but his colorless and uneven voice left much to be desired.

All those I have mentioned enjoyed a universal reputa-

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tion which still lives in the memory of their contemporary artists and amateurs. Three only are still living—the octogenarian Duprez, the almost sexagenarian Nicolini, and Victor Maurel, the only one appearing on the stage today; may it be for many years to come. You will see that my judgment can only be impartial, their renown having already gone down to the history of contemporaneous art; and why not treat with the strictest justice all those who were more or less the delight of my youth, who inspired me with enthusiasm and love for my art, and from whom I always learned something useful to me in the exercise of my profession?

If I bring them before your eyes as I saw them and judged them, it is only to inspire you with confidence to follow me in the path by which I am trying to lead you, so that I can show you how to avoid their defects and acquire their qualities. Well directed vocal education accomplishes astonishing miracles, and had the education given these celebrities been according to the general laws of phonation applied to each one according to his respective peculiarities, it is evident they would have corrected these corrigible defects, more or less serious, that they possessed all their lives. Otherwise, why did Giorgio Ronconi, who possessed a fine and true ear, often sing flat, principally with the vowels *a-o-u* (pronounced *ah-o-oo*)? Because he did not understand the formation of the singing vowel, and in spite of his efforts he was unable to equalize the muscular forces of the larynx to produce the necessary tension of the vocal cords. Why did Tamberlik produce a tremolo that during the last years of his life covered an interval of almost one-third? Because, although he used the third register in singing, the tones from G to B natural above the staff, he made use of the second register to give more volume and roundness to his C and C sharp, to which tones his celebrity was principally due. This anomaly, which had not attracted my attention before beginning my vocal physiological studies, impressed me greatly when I had become a singer and possessed sufficient physiological knowledge to be shocked at such a phenomenon.

Desiring to know the process uniquely employed by him I succeeded after a few days' trial in imitating him at the risk of breaking my own voice. I then learned that to sing C as Tamberlik did it was necessary to greatly lower the larynx and immeasurably open the pharynx, and this excess of force, often repeated, finally caused a muscular weakness that, not permitting the larynx to be quietly sustained, produced the exaggerated tremolo. Besides, a sound produced in this way is not beautiful, so that latterly Tamberlik's C instead of being a vocal sound seemed an imitation of a locomotive's whistle.

What was the cause of Gayarre's colorless and not very interesting voice? The position of his larynx in singing as in speaking and often higher, according to the note and vowel he sang, the opening of his mouth and his pharynx in a horizontal sense, if I may be permitted to so express it, and the almost total lack of variation of his buccal cavity, which gave the resonator the same form for round as well as for clear vowels. That is to say, the same form of the mouth for *a-o-u* (*ah-o-oo*) as for *e i (ä ē)*.

This is enough to show you that defects can be avoided and corrected when one knows the causes that produce them and the remedies to be applied, and if those possessing all the gifts necessary to attain celebrity often remain in the ranks of the mediocre it is because an incomplete or badly directed education has not allowed them to exhibit their talents. The way to do this can only be acquired by the careful development of the three registers, which leads to the ample development of the voice throughout the whole compass of the vocal scale and to the possession of timbres whose employment gives color to singing. It is on this culminating point in the education of a tenor, the most neglected from lack of knowledge on the part of masters, that I shall insist the most, leaving to one side other points belonging to the general education, for I did not propose to give here a complete treatise of singing or of vocal education.

A tenor who does not possess these three mechanisms, known under the general name of registers, is a tenor badly educated, and no matter what effect he is able to

produce with his voice, more or less agreeable, he is destined to a premature vocal death.

This subject having already been treated in my little work, *Vocal Teaching is a Fraud*. I will simply present the tenor Tamagno as an example. You have all heard his voice, sometimes nasal, sometimes guttural, thin, robust, colorless, *caprina* (goat), disagreeable and flat—a voice entirely uneducated. And what has he really beautiful that charms and rouses enthusiasm? The three upper notes of the third register B, B flat, and C, which nature and not education gave him. They are the only three notes that he sings, with an astonishing ease, in spite of his age, according to the natural laws of phonation. And for that reason he will keep them for a long time to come, although the ravages of age, fatigue, the bad use he makes of his voice, or some other cause may oblige him to quit the operatic stage. The singing voice is different from the speaking voice. If it were not so a person singing unseen could be recognized from having heard his speaking voice only, or *vice versa*.

The people of the entire world employ from three to five notes for the speaking voice, while singing, according to established usages, demands a compass of two octaves. This added octave and a half employed in singing are produced by mechanisms different from that of the speaking voice, which give to the vocal sound sung different characteristics from the vocal sound spoken, such as acuity, intensity, volume and color, or, in other words, the clear and sombre timbres used in singing. All this taken together constitutes the singing voice, and to produce it artistically with ease and give to singing the characteristics of an act as natural as the most simple in life, without which it cannot produce any effect on the hearer, it is necessary to have the larynx placed differently in singing than in speaking. This first act of singing predisposes the vocal organ to acquire the first mechanism, which extends in the tenor voice from C below to E flat fourth space, G clef, to acquire the second from E flat to F sharp, and to acquire the third from G to B flat (natural compass of the voice in general according to the normal French pitch), or to B and C, exceptional notes that can be acquired by education.

To teach, as is done, that the position of the larynx must be maintained in singing as in speaking is to teach the production of a colorless and inexpressive voice. To sing only in two registers, prolonging the second to the superior limits of the vocal scale, is to cause fatigue to the voice and also premature death. The development of the third register, whose mechanism is unknown to teachers of singing in general, is the only vocal safeguard of a tenor.

Examples: Fraschini, Tamberlik, Mongini, Naudin, Nicolini, Niemann, Jean de Resaké and your humble servant, EMILIO BELARI.

### More Successful d'Arona Pupils.

MRS. MARIE MAGNER and Miss Elizabeth Wall possess extraordinarily well cultivated dramatic soprano voices. They came to New York two years ago from Sioux City to study with the well-known teacher Mme. Florenza d'Arona, frequently taking daily lessons.

This winter they are appearing in concert and seem only to be heard to succeed, and they expect to be in the hands of a good manager before another year has passed.

Mrs. Wagner's voice is three octaves in range, and every tone is well developed, round, voluminous and resonant, and with a delivery broad and full of dramatic intensity. Miss Wall's voice is even of larger range than Mrs. Wagner's and is equally as ripe and rich. There is not the faintest trace of that abomination, a tremolo, and their mastery over scales and trills might reasonably excite the envy of a *soprano leggero*. At a concert in Chickering Hall last Thursday they received the following notice:

Mrs. M. W. Wagner and Miss Elizabeth Wall assisted. Both possess remarkably sweet and well trained voices and the audience demanded an encore after each selection. By their rare voices and their very extensive knowledge of the art, they immediately commanded the attention of the music loving people of New York city, and their services at the various churches and at private gatherings have been in constant demand. Mrs. Wagner's first number, *Eisa's Dream*, from the opera of Lohen-

grin, was rendered in such a charming manner last evening that the rapturous applause she received was well merited. Miss Wall's rendition of Angel's Serenade could hardly have been excelled, and the audience attested its appreciation with liberal and just applause. The duet, *Freischütz*, like the solos, was a feature of the evening.—*New York Recorder*.

### Singing in French.

Paper No. 3.

LAMPERTI.

**A**GAIN will the coming sentences have nothing to do with the subject of "singing in French." But if all comment upon the Italian school were withheld it might seem as though the Italian maestri had a better system than the French, one somewhat less violently at variance with the accepted rules of physiology and acoustics.

The substance of what will be read in this and the following paper is derived from the reports of many pupils who in former years had studied personally under Lamperti. In the vital regard of breath-taking their circumstantial description differed diametrically; for one declared stoutly that Lamperti made him expand the chest in inspiration; the other as firmly maintained that he was compelled to confine all expansion to the abdomen, leaving the chest unmoved.

But they agreed that the famous master told them that the breathing should be wholly, solely, "from the diaphragm."

Lamperti probably knows as little about the movements and limitations of the diaphragm as did Mme. Cappiani, who when, writing a good many years ago, made this important muscle rise to inhale breath and descend to expel it, exactly reversing its movement. Her precise words could easily be found. This is like a carpenter calling a hammer a saw, or a plane a chisel, and trying to construct a buffet accordingly with any hope of success.

The reader need not be at all surprised to learn what the respiratory action of the diaphragm really is, for the whole subject bristles with surprises. The diaphragm alone can cause to enter the lungs only twenty cubic inches of breath for men and only fifteen for women, an amount insufficient for even the shortest phrase.

*Experiment No. 1. Sit erect, with your back touching the back of the chair and the hands clasping the sides about halfway from the hips to the armpits. Purse the lips as you would for a shrill whistle; then sip in breath by bearing or pushing the abdomen forward, but avoid the slightest outward movement of the ribs against the hands.*

This is strict diaphragmatic inhalation—nothing else can possibly be called diaphragmatic breathing—yet this ridiculous mode is the only one advised by Lamperti. It is equaled but not surpassed in absurdity by Leo Koffler's published statement that the abdominal muscles alone should support the voice. Did or do these men realize the frightful harm, the widespread misery, they are creating or have created? The pupils whose pitiable exhibitions have kindled these words have been too implicit, too obedient; they have allowed such cubic nonsense to tamper with the natural function even of speech; if docile enough, their breathing habits have been weakened for majestic song below the moderate power of ordinary address. No man, woman or child in Christendom or heathendom takes breath solely "from the diaphragm," even in natural, peaceful sleep; nor can the faintest whisper be made distinctly audible by the isolated use of the abdominal muscles.

*Experiment No. 2 (for soprano or contralto).—Before rising in the morning fold your hands across your chest and think of something else. Casually notice, in the midst of your other thoughts, that the hands are rising and falling. Watch a sleeping child, if there is one in the house.*

*Try to check this rise and fall and notice how labored, and after a few minutes, how distressing, your breathing becomes. Again let nature take its easy course and observe the feeling of relief and the unmistakable heaving of the whole upper frame.*

This is nature herself, her perfect work when the body

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is at perfect rest. How amazingly different is her task when a physical exertion is being made! The muscular tissues are being consumed, new fuel must be supplied. In order to furnish more of this fuel—oxygen—there must be supplied to the lungs more of that element which combines oxygen and hydrogen, and that element is air. For the generous efforts of song quadruple or sextuple the amount of oxygen consumed during sleep is required; at least quadruple the amount of ordinary breath must be imbibed. This is a law of nature; and is it not monstrous that the trusting pupil should be commanded to violate this law? It would be heinous were the consequent ruin designed. It is a sin only of omission, but what a culpable "only"!

This respiratory instance is but one of many later to be detailed. Before going further it may be well to rivet attention more firmly by faintly outlining the fatal consequences.

The word "fatal" is used with deliberate design. There are sufferings more agonizing than wounds: there are disappointments worse than death! for a ruined life is a living death, a death prolonged! Cruelly true is this of the artistic temperament, its hopes are so high, its disappointments so profound. It struggles long, but vainly. Despair, when it comes, falls like an avalanche; there is no rescue, no recourse. The ruined years are gone forever: few remain for another trial of another business of art or of trade. The very determination and isolated concentration in one direction unfit for any other; certain habits of thought and movement disqualify. The die has been cast.

There is no road traveled to-day so whitely bleached with the skeletons of ruined lives as the road of song. The master of engraving, of painting, of sculpture or architecture knows approximately the rules of his art. If failure there must be, it comes as the legitimate result of mistaken choice or feeble abilities; the pupil has miscounted the number of his talents.

But in voice, in the teaching of voice, exactly the contrary is the unfortunate truth. The fault, as a rule, is the teacher's, not the pupil's. Under the nature opposing, function destroying assaults of conflicting rules, absurd practices, nonsense run amuck and drum-major pretensions, how can, how can the pupil long survive? As has been said before, the state of medicine 100 years ago is mathematically paralleled by the state of vocal dosing to-day. Bitter are the pills, but they are swallowed with child-like confidence until there comes the awakening day, when vocal health is found to be destroyed beyond all hope of recovery.

The only conceivable excuse for the vocal maestri is that their task is a harder one than that of the pedagogues of other arts. The painter has his brush and palette, ready at hand; the plastic artist has his hammer and chisel, the engraver has his furrowing burin, but the master of voice is not so blessed. *He must manufacture his own utensil.* More anon.

JOHN HOWARD.

318 West Fifty-ninth street,  
New York city.

**Virginia Bailie Plays.**—Miss Virginia Bailie, the talented pianist, will play this afternoon, February 5, and on Wednesday afternoons, February 12 and 19, at the literary and musical recitals given by Mr. Edwin Star Belknap in Miss Bailie's studio, The Westpark, 491 West Fifty-seventh street.

**Townsend H. Fellows.**—Mr. Townsend H. Fellows sang with great success at the thirty-seventh musical evening of the Albany Crescendo Club, in Albany, N. Y., January 28. Among the numbers which Mr. Fellows sang were the *Marquise*, by Massenet, and a beautiful little song by Louis Lombard entitled, *We Were Together*.

**The Baton Club.**—Rehearsals for the second concert of the Baton Club, under the direction of William C. Carl, will be resumed next Saturday evening, February 8, in the chapel of the First Presbyterian Church (Fifth avenue and Eleventh street), at 8 o'clock. A new work by G. W. Chadwick, entitled *The Lily Nymph* (dramatic poem), will be put in rehearsal, and new applications for membership will be received at that time.

### Special St. Agnes' Music.

Editors The Musical Courier:

**S**PEAKING of the Feast of St. Agnes at St. Agnes' Church on Sunday, January 26, your correspondent says, "It was a very brilliant morning of church music."

Allow me, in the interest of genuine Catholic Church music, to make a few remarks on the fine program gotten up by the organist and choir director, Mr. William Ambrose Brice, to whom, I think, belongs the honor of having first introduced the *fin de siècle* improvement in matters of church music, of handing around to the members of the congregation, or rather to the audience, printed programs in modern concert style, so many parts and so many numbers, to keep the audience posted during the brilliant matinee performance. This saves the ladies and gentlemen the trouble of carrying prayer books to the church.

The program was divided into seventeen numbers. Music enough, indeed, even though the admission fee had been more than half a dollar.

There was an orchestra of one small and one large fiddle, together with a harp, to do Haydn's grandest mass in D, called "Imperial," and written for string quintet, flute, two oboes, two bassoons, three trumpets, kettledrums and organ, with soli and chorus; no harp! No doubt but the grand mass was well given and the audience well pleased, for there is no more pleasing music than that of Haydn's Imperial. Mendelssohn may call it "scandalously gay," and in holy horror banish it from his repertory, when he was organist and choirmaster of a Catholic church in Düsseldorf; profound critics like Dr. Ambrose, Thibaut, Dr. Ritter, Rev. Dr. Witt, Dr. Proske and others may say that such rollicking and frolicking music would be better adapted to the libretto of even the most lascivious opera than to the sacred words of the Catholic Mass text the *fin de siècle* choirmaster in this country will leave old Palestrina on the shelves and take Haydn or even Piora or Marz when there is an extraordinary occasion demanding a very brilliant service of music. It draws better and seems to pay better.

From a liturgical point of view the program under consideration is simply *sinful*, inasmuch as it makes a perfect *tabula rasa* of all the stringent laws and regulations laid down for the choir by the highest legislative power in the Catholic Church. It is not left to the organist or choirmaster to arrange his program according to popular taste, putting in and leaving out *ad libitum*; he simply has to follow, like the officiating priest at the altar, the order of the mass as it is given in the Missal. Thus, for the feast of St. Agnes there are special liturgical texts for the Introit, the Gradual, the Offertory, the Post-Communion, with special and most beautiful music which must be sung, under pain of sin; not even an archbishop has the right to change this order of music for a solemn high mass. Now on the program arranged by the choirmaster of St. Agnes' Church all these essential numbers are most conspicuous by their absence! Instead of the magnificent Introit, *Me expectaverunt*, we find a song in English, called *processional*, in imitation of some Protestant churches; the *Ecce Sacerdos magnus*, which is prescribed when a bishop celebrates, is also left out. The Gradual and Offertory are replaced by songs without words, or as the program has it, by meditations, invocations, better called abominations, for harp, violin, violoncello and organ!

Why not have an automaton piano near the altar to play a rhapsody instead of the old Preface or Paternoster? All instrumental solos, duos, trios, &c., are prohibited during divine service in the Catholic Church; her music is prayer in song, pure and simple. Instrumental sentimentality or noise she leaves to the stage and the concert hall.

Two reasons may be assigned for the general omission of some of the most important parts of a Catholic mass or vesper service. First, the ignorance on the part of the choir of the most catholic of all styles of music, the Gregorian chant. The Roman Gradual and Antiphony, with all their incomparable treasures of divine melody, are simply books sealed with seven seals to most of the choirmas-

ters and singers of our Catholic churches. Sad, but true! Second, this truly devout music would be altogether out of harmony with a program such as has been arranged for the brilliant musical service at St. Agnes' Church. The Introit of the mass sung in the grand old Gregorian chant, followed by such arias, cavatinas and skyrocket solos for an opera prima donna as Haydn has forced upon the Kyrie Eleison, Lord, Have Mercy Upon Us, would be more incongruous than a Strauss waltz following a Beethoven symphony.

Now, if genuine Catholic and religious music cannot be given any more during the celebration of the most august and sacred mysteries of the Catholic Church; if it should be true, what we do not believe, however, that the members of the Catholic Church will not assist at those elaborately gotten up and widely announced festivals and pay an extra price of admission for a reserved seat unless the organist and choir director provides "a very brilliant and highly attractive program of music," then we would respectfully suggest to have that program given in the Academy of Music, at Carnegie Music Hall or in the Metropolitan Opera House, where the girls might also give an exhibition of terpsichorean art during the lively strains of Haydn's Kyrie or *Dona nobis pacem*.

Another respectful suggestion we venture to make to organists and choir masters of Catholic churches, namely: to keep their really extraordinary choir doings more secret and not to publish to the whole world through both the secular and religious press the long programs of musical sins of commission and omission perpetrated in the very presence of the living God, so jealous of the sanctity and decorum of His House. Filial obedience to the Church's clearly and repeatedly expressed wish and will regarding her sacred music is the fundamental rule of harmony for every Catholic choir master; pandering to popular taste has always been the most serious obstacle to the progress of musical art.

J. PRAY.

Catholic Conservatory of Church Music.

### Mme. Renee Richard.

**T**HE cover of this issue is adorned with a faithful picture of Mme. Renée Richard in the rôle of *Fides* in *le Prophète*.

In last week's issue was printed a full story of Mme. Richard's career as a contralto artist, which brought her well earned fame and her subsequent and present position as one of the leading vocal teachers of Paris. It is a matter of record that her methods are welcomed by all, and that her school is also one of the best organized in that city. It is located at 63 Rue de Prony, in the Parc Monceau quarter.

Some of her attainments are worth repeating. She left the Conservatoire with testimonials proving talent and merit of work done. She was a favorite pupil of Roger, the tenor, and of Ismaël and D'Obin. She carried off first prizes for both voice and repertory and passed directly to the Opéra when only nineteen years old. Her extensive repertory was published last week.

Mme. Richard left a brilliant career to devote herself to teaching and she has thrown her whole soul into it with gratifying returns. The theatre in her school is a marvel of completeness, and in addition Mme. Richard has organized several courses of vocal preparation which alone evidence her thorough methods. Her school has been founded only two years, yet she numbers among her pupils many stars in the various theatres.

Mme. Richard teaches both French and Italian repertory and the means of speaking English are provided for pupils who need it. She gives all lessons personally and directs all the classes.

She is young and clever and Paris prophesies a brilliant future for her in her rôle of teacher.

**Mme. Invernì Sailed.**—Mme. Invernì, the dramatic contralto, completed her successful American tour with two engagements the week before last at Lakewood, N. J., and sailed on Wednesday week in the Kaiser Wilhelm II, to Genoa to fulfil an engagement for opera at Milan.

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ST. LOUIS, MO., January 30, 1896.

IN my last communication I forwarded a program of the Ladies' Tuesday Musicales, a prominent society through whose efforts we were favored some time ago with a course of three lectures by Mr. W. Damrosch on Wagner's operas. It is now my privilege to record the doings of another ladies' society, to whose energetic efforts we were indebted to a visit from Mr. G. W. Chadwick, of Boston. This association is known under the name of the St. Louis Musical Club, and consists at present of fifty-five active members and 370 associate members. The annual dues of the former are \$3, and of the latter \$5. The amount thus raised enables the society not only to provide enjoyable and instructive musical entertainments to the associate members, but also to invite and engage artists of prominence. Although the constitution and by-laws of the club do not discriminate in what manner the promotion of a higher musical taste and culture is to be accomplished, yet it is generally understood, I believe, that American musicians and composers should be specially encouraged.

Thanks to the patriotic spirit of the ladies we had an opportunity of becoming better acquainted with Mr. G. W. Chadwick, through his vocal and instrumental compositions, in the concert given by them at the Memorial Hall January 25. A more worthy representative American composer could unquestionably not have been selected. Although his name is familiar, especially through his vocal compositions, yet we had not before an opportunity of becoming acquainted with his higher musical attainments, as shown in his classical compositions. The following program was presented:

String Quartet in C major.....G. W. Chadwick  
Songs—  
Lament.....  
Sweet Wind That Blows.....  
Du bist wie eine Blume.....  
The Miller's Daughter.....  
Address by Mr. G. W. Chadwick.  
Songs—  
Allah.....  
He Loves Me.....  
I Know Two Eyes.....  
Piano Quintet, E flat major.....G. W. Chadwick

The string quartet, as well as the three movements (the scherzo was omitted) of the quintet, gave excellent proof of Mr. Chadwick's thorough musical training. All his themes distinguished themselves by originality, and the development of the same, as well as the individual treatment of the instruments, deserve praise. The andantes in both these compositions were particularly interesting, their charming melodies captivating the hearer's heart to a high degree, especially the one in the quintet, where toward the close the viola sustains the melody, supported by a lovely and effective piano variation. Mr. Chadwick's skill as a contrapuntist was ably demonstrated in the fugato of the scherzo in the quartet, and a more lengthy fugue in the finale of the quintet, in which the piano has an elaborate counter-subject.

The St. Louis Quintet Club, to whom the playing of

these compositions was intrusted, deserve great praise for the manner in which they performed their not easy task, especially when it is taken into consideration that they received their music very late and could have but three rehearsals. Mr. Chadwick expressed his thanks to the musicians, fully recognizing the difficulties they had to contend with.

I make special reference to this, because a local paper criticises this part rather severely, which I think is not deserved. Miss Marie Schwill, of Cincinnati, assisted at the concert, giving the vocal solos. Mr. Chadwick could not have had a more able exponent for these charming songs, each of which presented individual features of interest. Miss Schwill possesses a contralto of excellent quality, resonant and clear throughout. Her vocalization, phrasing and enunciation were as perfect as her conception of the songs. All were sung from memory, which is ample evidence that she had bestowed considerable study and attention to the same. Mr. Chadwick's accompaniments were of course inspiring to the lady, who received the heartiest applause and several recalls. During the intermission Mr. Chadwick gave a short address on musical criticism, which was well received.

The last Sunday popular concert gave us another opportunity of enjoying one of Mr. Chadwick's compositions, a serenade for stringed instruments, which had its first performance here, having been specially written for and dedicated to the St. Louis Musical Club, in recognition of the flattering invitation he had received from the ladies. The serenade is in the form of a suite, consisting of four distinct movements, of which the first is an abbreviated sonata with two themes; the second, a simple but lovely song with interludes, the return of the song being given by four cellos. The third movement, which evoked the greatest applause, is a minuet in which the pizzicati produce pleasing effects. The finale is highly animated, and a fit climax for the light and joyous character of the whole composition. Mr. Koch, a local teacher, possessing a sonorous baritone voice of good range, contributed several solos, which were well received.

This reminds me that I almost neglected to speak of the previous concert of January 19, when Mr. A. J. Epstein appeared as solo pianist, playing Liszt's Hungarian Fantasia, with orchestral accompaniment, in a most praiseworthy manner. He was deservedly applauded, and after several recalls yielded to the desire for an encore, playing Chopin's C sharp minor étude, op. 25, No. 7. As Paderewski had played the same a few days before it was a somewhat hazardous undertaking, but Mr. Epstein accomplished his task, as regards technical skill and poetical conception, excellently, receiving the heartiest applause. A Miss Bauer, possessing a very light soprano voice, sang some very light German songs.

The third concert of the Choral Symphony Society, on Tuesday night, was one of special interest, and drew an unusually large crowd, the extra attraction being the violin virtuoso Marsick. The introductory overture to Phèdre, by Massenet, was played with a verve and precision that roused the audience to a sufficient degree of enthusiasm to applaud so heartily that Mr. Ernst, the conductor, was twice recalled. When Mr. Marsick appeared on the platform he was warmly received. The encomiums of the press which had preceded him were in no manner exaggerated, for his playing of Max Bruch's concerto No. 3 may well be called ideal, except an accidental slip of the little finger in the high position. His technic was as perfect as his tone was broad, full and penetrating even to the remotest part of the hall. Again, what exquisite poetic expression and delicate phrasing in the pathetic andante! The audience was not slow in testifying its appreciation. Recall after recall forced him at last to satisfy the loud applause by playing an andante by Wormser. His selections in the second part were an adagio of his own and a Czardas by Hubay, magnificently played, followed by

loud demonstrations of delight, and he was forced to respond with two encores.

Mr. Chadwick had another opportunity of proving his musicianship in the performance of his symphony No. 2, in B flat, under his own direction, which formed a worthy climax to all the preceding specimens of his talents and natural ability. All his themes are melodious and well developed, his orchestration is tasteful and refined, especially in the slow movements, while his skill as a contrapuntist is amply demonstrated in the imitative passages brought out so forcibly by the tone colors of the different instruments. The latter was especially noticeable in the scherzo, where the oboe, alternating with the violin in the first theme, and again the French horn with the clarinet in the second theme, lent special interest to this movement, which received the warmest applause. Not less effective was the andante, whose pathetic expression afforded the composer's skill excellent opportunity for display. Among unprejudiced musicians there were but words of praise for Mr. Chadwick's work, and warm applause was ample proof of the general verdict of approval. Nicolai's overture, The Merry Wives of Windsor, concluded this successful concert.

Last Sunday night I attended an excellent choral service at Christ Church, followed by selections from Haydn's Creation, of which I will forward an account in my next communication. W. MALMENE.

### A Letter from Mr. Graff.

NEW YORK, January 27, 1896.

Editors The Musical Courier:

MY attention has been called to certain notices which have appeared in both the reading and advertising columns of the Boston papers, some inspired, others signed by Mr. Stone, secretary of the Händel and Haydn Society, which reflect upon the Leon Margulies Concert Bureau, of which I am manager; and, in justice to ourselves, I beg leave through your columns to correct same and explain statements made by Mr. Stone, based on a misapprehension of facts, to say the least.

Mr. Stone claims that we inexcusably and without reason broke a contract providing for the appearance of several artists of the Damrosch Opera Company to sing the Verdi Requiem on Sunday evening, February 2, with his society. We submit that said contract, which Mr. Stone holds, signed by me, was made with the special proviso that it was subject to the approval and consent of Mr. Damrosch, without which, as Mr. Stone well knows, no artist of his company can appear, and in the absence of said consent, of the receipt of which Mr. Stone was never notified, the contract could not be understood to be operative.

Immediately upon signing the contract, subject to the above proviso, I telegraphed to Mr. Margulies, also manager of the Damrosch Opera Company, so that he might obtain Mr. Damrosch's approval and consent. Mr. Margulies, owing to rapid traveling, failed to receive my letter and telegram until he reached Milwaukee last week, when, upon advising with Mr. Damrosch, it was found impossible for Madame Galski, Mr. Berthold and Mr. Popovici to sing on February 2, as they will be traveling all that day, and are cast for Lohengrin, which opera opens the Boston season of the Damrosch Opera Company on the following night. Of this fact the Händel and Haydn Society would have been informed sooner had my letter and telegram been received earlier by Mr. Margulies, but as it was they were notified in ample time by him in person through Mr. Lang, and at the same time the artists were offered for Sunday, February 16, if they would postpone their concert, by no means an unusual thing for a society to do. They seemed to think, however, that Mr. Damrosch should change his repertoire. This, under all circumstances, is impossible, for he makes it an invariable rule to give the operas exactly as announced.

The Händel and Haydn Society, in the absence of a con-

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—Musical Times.

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firmation of said contract, according to understanding, should never have announced the singers. My letter, which Mr. Stone quotes evidently as his idea of said confirmation, was as a matter of fact nothing of the sort. It was simply in answer to one from him asking how we advertised the artists, as to the spelling of their names, and further asking if they knew the work. To this I naturally replied that Mr. Stone "could rest perfectly easy as to the artists knowing the Verdi Requiem," which they do, and are prepared to sing it February 10, but my letter contained no confirmation, nor could it be construed as a confirmation, of any positive engagement of the artists whatsoever.

Our business reputation is based on the sacredness with which we regard contracts once entered into, but this was signed with the distinct understanding that it was subject to Mr. Damrosch's approval and consent, which was never received. We did all in our power, under the circumstances, in offering the artists at a later date, when they would be available, but this proposal the Händel and Haydn Society rejected.

Requesting the same prominence for this correction as was accorded to Mr. Stone's statements, and thanking you in advance for your courtesy in giving space to the above, I am,

Respectfully yours,

C. L. GRAFF.

### A London Success.

THE many friends of Francis Korbay in America will be pleased to learn of his great success in London. He is not only very busy at the Royal Academy, where he is a great favorite among the professors as well as the pupils, but he is fast becoming one of the fashionable teachers of London. He writes me:

"My pupil had such a great success in the Walküre at Covent Garden that impresarios and other authorities declared me to be one of the greatest singing masters of the day, and pupils—mostly professionals—with voices and intelligence are coming in constantly, and well as I did in New York, I am doing even much better in London."

"No one is a more conscientious teacher and charming companion than Korbay—who combines musical with literary knowledge—whose earnestness goes hand in hand with his enthusiasm."

An example of what industry and perseverance will do is Miss Katti de Noel, an American (Mrs. Noel), who has been studying in New York and who gave a very successful concert in St. James' Hall. She is a young and pretty woman (which, of course, goes a great way), and is gifted with a good natural voice, which she has done her "level best" to cultivate—thus commanding respect. I was not present at her concert, but the *Standard*, *Morning Post* and *Daily News* spoke most favorably of her, and she had Ben Davies, Clara Butt and other prominent artists to assist her.

There is no doubt about it that if American singers do gain a foothold in England they are better off there than in any other country. Once liked in England, always liked. A position that is permanent, whereas with us it is sad but true that the newest comer drives to the wall the sometimes best singer because the latter is no longer fashionable. The English will listen to their singers who have given them great pleasure with unfeigned enthusiasm even after their voices show serious signs of wear.

S. B. S.

PARIS, January 30, 1896.

**Sauret Recital Date Changed.**—The first Sauret recital, which was announced for February 13, has been changed to February 15. Mr. Sauret on this occasion will be assisted by Aimé Lachaume, the pianist.

**A Correction.**—In our issue of January 23, in the Jacksonville (Ill.) correspondence, it was stated that Mr. W. Alton Derrick, basso, sang the Trooper's Death Song, by Fay Foster. The latter writes that Mr. Derrick sang Blow, Blow, Thou Winter Wind as a substitute for her song, and she wishes this correction made in the interests of her own composition.

### Maximilian Dick.

A FEW years ago a young man returned from Europe bearing a violin in one hand, a great collection of scores in the other, and in his eye an expression of utter indifference to all the world. He had come from a three years' study with Professors Sitt and Hermann, at Leipsic. He was a large, round, boyish fellow, with the character of a dream glowing in his face. He was seeking his parents in a Western home, where his mother was still musing upon the strange spell of her pupilage with the great Wienawski, and where his uncle still expressed a worshipful esteem for the same great master, in whose rare genius he, too, had a scholar's participation. This in-



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MAXIMILIAN DICK

tensely abstract young man was Maximilian Dick, a Minnesotian by birth, a genius by instinct, an artist by assiduous cultivation and diverse advantage.

The musical cult of Germany had left its impress, the florid method of the Italian school had enlivened the caprice of his imagination, and his peculiarly fortunate association with many masters had given him an observation of the greatest expressional instruments in music, which widened his own conception of its possibilities and grandeur.

Maximilian Dick's return from Europe marked an epoch in his own evolution. At the age of nine he was accounted a prodigy, at fifteen the East was amazed at his promise, and now, at his majority, he returned with that languorous spirit which imbues the innate student whose life in art is his only tolerable existence.

His first public appearance at this time was in the Metropolitan Opera House, New York, where he was approved with an acclaim unqualifiedly enthusiastic. His

marvelous technic, the breadth and depth of his tone, his poetical expression, and the whims and moods of his display, were the ideal of Wilhelmj—a master whom he indeed resembles in many characteristics. With Niedlinger, at the concert of the Amphion Society, in Brooklyn, his first triumph was repeated, and predictions were then made by conservative critics that Maximilian Dick would become the first expositor of the best features of the German and Italian schools—that he had instinctively engrafted upon the broad resonance of the German the grace and floriture of the Italian, and that in this adaptation he had disclosed the trend and theme of his genius.

About this time he was engaged as the soloist of the New York Philharmonic Club. Following his recurring success there, he appeared with the Mendelssohn Quintet Club, when, after another studious year, he became the soloist of the Yaw company, with which his advance has been astounding. His season with Miss Yaw has more generally disclosed him to the public. His success with that marvelously gifted prima donna admits of no definition. The press has been unreservedly alive to Dick's powers, and the public have manifested that appreciation which denotes a ready and an eager approval.

He will again accompany Miss Yaw on her tour, which began with Seidl in New York on January 16. Maximilian Dick is matured in those qualities implied in the inspiration, soul and magnetic powers of his art, while his technical finish and expressiveness are truly admirable.

### Philharmonic Concert.

A DISTINGUISHED young German pianist, in the person of Herr Moriz Rosenthal, who has made himself famous throughout Europe and America, although he was not heard in this country until within six months ago, made his first appearance in Liverpool at a recent concert of the Philharmonic Society. Naturally enough the large audience was on the tiptoe of expectation after all that has been said by way of heralding the approach of the new comer, whom Dr. Richter declares to be "the king of pianists."

It has been avowed by those qualified to judge after a second hearing that Herr Rosenthal, who, as stated in these columns on Monday, was a prodigy at ten, and has had a most successful career during the twenty-three years which have since elapsed, undoubtedly surpasses all contemporary pianists: Sauer, Stavenhagen, Borwick and even Paderewski had to make their bow and quietly retire when he came upon the scene. While the great Polish pianist fascinated and charmed his hearers by the beauty and grace of his playing, Herr Rosenthal astounded them by his quite phenomenal manipulation of the keyboard. So much having been averred, the utmost interest attached to the performance, and it was especially pleasing, under the circumstances, that Herr Rosenthal had chosen the Chopin E minor concerto, for the reason that a Philharmonic audience has heard it twice previously during the past four years—M. Paderewski playing it in the first instance and Mr. Leonard Borwick repeating it as recently as February last.

There was thus opportunity for musicians with good memories to institute comparisons. And at once must it be said that any comparison cannot well be otherwise than favorable to the newcomer. A peculiarity of the Chopin concertos is that everything depends upon the pianist himself, the orchestra helping him out very little indeed. Chopin could prepare a composition for the piano as well as he could play it, but his genius was not in the direction of scoring music for the orchestra. This is the weak point of both of these otherwise charming concertos, which are really piano solos with orchestral accompaniment of very meagre proportions.

But, as with the people who heard the youth Chopin on his triumphal tour through Europe, so with the audience assembled last night—they wished merely to judge for themselves of the merits of the artist regardless for the

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time of the poor frame in which his picture was set, and a marvellously clever performance was heard. At the very outset the pianist gave evidence of his commanding genius; he convinced all hearers at once and left room for the employment of nothing but superlatives in praise of his playing. If reservation there must be, mention should be made of the tempo adopted in portions of the opening allegro and the finale, the speed being at times quite terrific. And yet herein the pianist had opportunity for the display of his forte—extreme brilliance of execution, and withal unfailing accuracy and invariable distinctness. Not a blurred note was to be detected, and in the quickest passages the interpretation was pellucid to a degree. Out of the Blüthner piano employed a marvelous amount of tone was evolved, and that, too, by strictly legitimate means. Not a note or a chord was thumped out, and yet nowhere did the soloist fail to maintain his supremacy. The romance was played with consummate grace and tenderness, and altogether the performance was exceptionally clever and artistic. Dr. Parry, who occupied the conductor's desk, as he has done twice before during the last few years—on the occasions of the performance of his oratorios *Judith* and *Job*—led the orchestra skillfully and successfully, though the pianist at times made their task extraordinarily difficult.

In the second half of the program Herr Rosenthal played a Chopin nocturne and waltz, Liszt's arrangement of Schubert's *Lindenbaum*, and Liszt's fantasia on Auber's *Masaniello*, and though these selections still confined him to the comparatively narrow limits of Chopin and Liszt, yet the varied style of the compositions afforded him opportunities of which he fully availed himself. The Chopin waltz was played with the utmost piquancy and delicacy; while adopting once more the prestissimo tempo Herr Rosenthal gave an astoundingly clever performance of the fantasia. A vociferous encore was responded to by the playing of the familiar Schubert *Moment Musical* in F minor.—*Liverpool Courier*.

**Carl Fiqué's Piano Success.**—The following notice from the *New York World* of January 28 indicates clearly Mr. Carl Fiqué's powers, both as musician and pianist:

A large and appreciative audience filled Historical Hall last evening to hear the piano recital given by Carl Fiqué, under the auspices of the Alliance Musical Society.

Numbers from Weber, Schumann, Schubert, Mendelssohn, Chopin, Liszt, Brahms, Rubinstein and Grieg constituted the program. Mr. Fiqué interpreted the ideas of these many masters with a versatility which stamps him at once an artist of not only technique, but soul. Each number had its own distinguishing motif so delicately developed in the varying themes that it was at times difficult to recognize it all as the work of the same person.

**Walter J. Hall's Musicales.**—The studio of Mr. Walter J. Hall, in Carnegie Hall, was filled Wednesday afternoon before last on the occasion of his monthly reception and musicale for January. Among the pupils brought forward on this occasion with sympathetic voices and musical temperaments that give excellent promise for the future may be mentioned Miss Nelda von Seyfried, Mrs. Imogene Ross, sopranos, and Miss Pearl Gregory, contralto. Mr. Heinrich Meyn, baritone, and Mr. J. H. Stubbs, tenor, members of Mr. Hall's fine choir at the Brick Church, Fifth Avenue and Thirty-seventh street, also contributed largely to the artistic pleasure of the afternoon. Among the guests were Mrs. C. C. Worthington, Mr. J. Cleveland Cady, Mrs. George Breck, Miss Breck, Dr. Floyd A. Muckey, Mrs. Muckey, Miss Olive Booth, Mrs. Robert A. Powers, Miss Dewey, Mrs. Henry Villard, Mr. Van Brunt Pearce, Miss Marie Pacello and Miss Cottier.

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CHRISTINE NILSSON acknowledges the priceless worth of her impresario's (Maurice Strakosch) system.

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Review by the late Dr. HUEFFER, Musical Critic of the "Times," London:  
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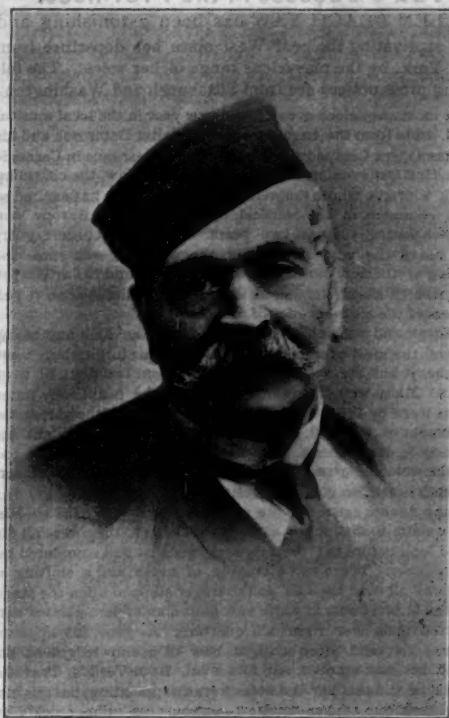
PARIS OFFICE OF THE MUSICAL COURIER, 1  
January 18, 1898.

VISITING a pupil of Delle Sedie this week I stumbled upon a gold mine.

It was the written experience of the Italian maestro as student, as singer, as professor and as philosopher—a résumé of the observation and experience of one of the soundest exponents of the pure Italian régime.

Philosopher, with a passion for reflecting and imparting that which he knew, Delle Sedie was not content with telling his ideas—he wrote them all.

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DELLE SEDIE.

thing there is in the theory of becoming a lyric interpreter. The ideas were arranged logically under two distinct heads.

### TECHNIC AND ÆSTHETIC IN ART.

Many people have done this sort of thing, but the grace, attractiveness, concision, detail and appeal of this special work I have not before seen.

To enumerate the qualities of the æsthetic department would be like trying to describe a flower, and to be practical would have to be complete. In looking it through I did not wonder that as a singer Delle Sedie could make people weep or laugh, or, as a teacher, guard the fidelity and loyalty of pupils to death.

There is, for instance, a scale of coloration—a gamut of

sentiment expression, with all the tones, semitones, tints and shades of vocal usage copied from nature. Reverence, despair, modesty, faith, abandon, joy, insincerity, disdain, love, inspiration, there is not one of these that has not its corresponding tone color, clear and distinct from all others. Without the knowledge of producing these colors in sound, singing is, as most singing is, stupid, insincere, "misfit" and banal.

There are vocalises punctuated phrase by phrase, the basis of all conveyance of thought. There are poems by all the best classic minds—Shakespeare, Milton, Racine, Cowper—as illustrations and practice. On articulation there is an alphabetical arrangement of all the prominent faults of different languages. There is correction of faults of voice culled from life. The whole philosophy of pose and gesture is there, with engravings taken from stage work, and from the master's own sittings, taken by instantaneous photography; pictures from life to illuminate and enforce the necessary lessons.

There is an analysis of rôles, plain, detailed and inspiring, studies that would make the most wooden actor seem alive, at least. Recitative is treated from beginning to end of its peculiar and difficult function, work which should be the bible of every Wagnerian singer, and the relation of action to sentiment is clearly shown. The technical part is equally practical and detailed, with love for the work in every comma, and the whole is written in the key of G for all voices, instead of the confusing variety of keys which so perplex a student mind, cumbered with many things.

Deeply stirred by the contents and their arrangement, and, above all, by the necessity of the æsthetic part to the education of my compatriots, I went immediately to Delle Sedie to ask him why this work had not been given to America.

I found the good man in his school, vivifying for it the ideas I had been reading in cold print. My question was the rough bridge by which he crossed back into the gray everyday life.

"Why, I have done it," he said. "I made a reduction of the whole treatise especially for Americans, according to the needs of those who came to me as pupils. But I religiously guarded the two distinct departments of Technic and Æsthetic in art production, as two halves of an entire subject."

The Italian then lead away to the beauties of his life passion, lyric interpretation.

"You see, pupils must first get a conception of that upon which they are to enter," he said, gently. "Understanding must go in by the brain, as it is from the brain that all ideas proceed. It is useless to begin doing things until the ideals are formed."

"The other way is as if a disorderly housekeeper should begin cooking before she had planned her menu or gathered her materials about her."

"Why have I written so much? Because I talked little. Joy I always shared; trouble never. A quoi bon? Your best friend cannot remove trouble. All may be shadowed by it. Why share it?"

"In boyhood I used to write it out on paper and then destroy it. 'We know only half of you,' my parents used to say."

"But when I came to art I sang these things. Ah, voilà, a friend! Ah, what a delight to express in music, what a relief to tell in song! What a friend music is to the musician!"

"I could not keep the source of this pleasure to myself. I must impart it to other artists, to my pupils. So I wrote

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Claude Trevor  
Daisy Hope  
Bond Andrews  
Courtney Winthrop  
H. Holzer



it all. It is all there. And I could write as much more now. There is so much to say to help people to interpret." And the good man went back over the bridge again, this time painted by his dreams. FANNIE EDGAR THOMAS.

### Paul and Geraldine Morgan's Success.

THE following are among some of the press notices received by Miss Geraldine Morgan, violinist, and Mr. Paul Morgan, cellist, on their successful tour just completed in the West. The remarkable success achieved by these two artists, both financial and artistic, is something to be noted in concert annals.

The charm of youth and beauty on the part of the performers gave a touch of added interest yesterday to the artists' recital given by the concert company at the St. Cecilia Building. The auditorium was nearly filled with a critical audience, composed mostly of the members of the St. Cecilia Society.

The program was opened by Miss Morgan, who played on the violin a concerto and suite and finale by Mendelssohn. Her dainty and graceful personality won the admiration of the audience. Her technic was good and free from mannerisms. Her interpretation was deep and intense and her tones pure and sweet. Her next number was *Reverie*, by Vieuxtemps. In this was shown more dramatic power than in any other of her numbers. Her other solo number was *Zapoleado*, a Spanish dance by Sarasate. Counting out a slight variation in interpretation, her playing compared with that of the author. Paul Morgan played the violoncello and was pleasing, and received demonstrative applause. He played first an *otrio* by Gildermann, bringing out the music in full, rich tones and a depth of expression. The *Carnival* exhibited to the audience, written by himself, is new, and has been in public but a few times. He was graceful and harmonious, and the execution was brilliant. The gem of the instrumental numbers was *Airs from the Huguenots*, played by Miss Morgan and her brother. The selection was from the romance of the first scene, and the tenor song was represented by the violin. The effect was delightful, and the selection well adapted to the violin and violoncello combination.

Miss Emily White, the soprano, is young and beautiful, and her voice showed a high degree of cultivation, especially in her upper notes and trills. She sang an aria from *Traviata*, and all her notes were clear and strong. To the waltz song, *Romeo and Juliet*, by Gounod, she responded with *Supposing*, by Bischoff. Her first two numbers were given in Italian, and her enunciation, in both Italian and English, was clear and distinct.—*Grand Rapids Democrat*.

The third entertainment of the Young People's course was given at the Michigan Avenue M. E. Church last evening, and there was a large audience in attendance. The entertainment was given by Miss Emily White, a soprano singer of rare ability, and she was at once a favorite with the audience, and the good impression was increased with every number she gave. Miss Geraldine Morgan, an accomplished violinist, also gave great satisfaction. Her playing was a revelation, and the manner in which she handled that difficult instrument, the violin, shows that male violinists must look to their laurels. Paul Morgan, violoncellist, is the third member of the company, and his playing also pleased his audience highly. The success of all three artists was brilliant and each responded to numerous encores.—*Saginaw, Mich., Local Press*.

The fourth entertainment of the High School lecture course, given in Heinberg's Opera House last night by the Misses White and Morgan and Mr. Morgan was very pleasing, and the program composed of fine musical features.

Miss Geraldine Morgan is a peeress among manipulators of the violin, and her selections were beautifully performed, and proved the lady to be a thorough mistress of the instrument.

Mr. Paul Morgan rendered several difficult selections upon

the violoncello, which displayed a characteristic genius and rare executive ability. The vocal part of the program given by Miss Emily White was also very pleasing. Miss White's voice is a clear, sweet and high soprano, of which she has thorough command. Almost every number was encored.—*Traverse City Local Press*.

The violin, song and cello recital given by the Morgans and Miss White at the Woman's Club Music Hall was in every sense a pronounced success. The program, which in quality was far superior to anything that has been heard in Peoria for some time, was rendered in a manner most truly befitting the liberal applause it received. Too much cannot be said of Miss Morgan's work on the violin. She is independent in manner, bows magnificently, and plays with a vim and character that stamp her a true artist. Mr. Morgan on the cello exhibited to the audience a wonderful power and technic, and Miss White, the soloist, sang four songs, displaying a voice of marked cultivation. Encores were frequent and sincere.—*Peoria, Ill., Local Press*.

### Yaw's Success in the Provinces.

ELLEN BEACH YAW has been astonishing and captivating the near West since her departure from New York, by the marvelous range of her voice. The following press notices are from Pittsburgh and Washington:

The most auspicious event of the new year in the local musical world, aside from the engagements of Walter Damrosch and his German Opera Company, was the initial appearance in Carnegie Music Hall last evening of Miss Ellen Beach Yaw, the charming young soprano, whose marvelous range of voice has excited so much comment in the musical centres of both Europe and America during the past two years. Pittsburgh concert goers have heard the very best talent the world affords since the opening of the new music hall, and Miss Yaw and the artists she has gathered about her can be included in the list as concert performers of the highest order of merit.

A large and fashionable audience filled the hall, numbering some of the most prominent patrons of music in Pittsburgh and Allegheny, and there were also many present from out of town points. Many were in evening dress, and the beautifully tinted gowns worn by the ladies were in keeping with the variegated adornment of the hall, making a scene that was brilliant and pleasing in the extreme. It was an appreciative audience too, and the welcome given the young prima donna was as sincere and enthusiastic as could be desired.

If any doubts existed in the minds of local critics as to Miss Yaw's claim to distinction as a concert singer, they were all dispelled long before the pretty young vocalist had completed her first number. There was a craning of necks and a shifting of positions all over the hall as the singer stepped upon the stage, a vision of loveliness in white and gauze, and opera glasses were directed upon her from all quarters. A generous applause greeted her, and after a slight bow of acknowledgment she began her first number, *Ah, fors e lui*, from Verdi's *Traviata*. It must be said that her first notes were disappointing, but this may have been due to her manifest nervousness. She quickly recovered her self-control, however, and gave a most satisfactory exhibition of her truly wonderful powers of vocalization. The number closed with a series of staccato runs and trills that were charming indeed, and gave sufficient evidence of the thoroughness of her vocal training. She sang with precision and almost perfect intonation, displaying a musical intelligence worthy of an artist of many years' experience on the concert stage. The florid passages did not give her an opportunity to reach the much vaunted E in altissimo, but she left no doubt in the minds of her auditors of her capabilities of range by striking B flat above high C with a distinctness and purity of tone that were simply marvelous.

For an encore Miss Yaw sang Eckert's famous *Echo Song*, which was still more gratifying, as it revealed other fine qualities in her phenomenal voice. This number would not satisfy the

enthusiasm of her auditors, and she was obliged to respond a second time, singing with much grace an old favorite of other prima donnas, *Within a Mile of Edinboro' Town*. On her second appearance she sang in a delightful manner a tarantelle by Bazzini. This was so pleasing to the audience that she was obliged to respond by singing her famous laughing song, which was greeted with applause between each verse. At the close she tripped off the stage, only to return amid storms of applause. She bowed her acknowledgments, and sang for a second encore *Comin' Thro' the Rye*. Again the audience recalled her, and she graciously sang for a third encore *The Last Rose of Summer*. Still the audience continued its clamorous applause, and notwithstanding that she came out twice and bowed, once tripping across the stage back of the orchestra, displaying her almost child-like grace and simplicity, she was compelled finally to sing for a fourth encore *Annie Laurie*, which closed her program.—*The Pittsburgh Press, January 23, 1896*.

Miss Ellen Beach Yaw, the phenomenal California soprano, returned to Metzerott Hall last night at the head of her own concert company, and was warmly welcomed by a large audience, who remembered with pleasure her first appearance here two seasons ago.

At that time the *Post* declared that she could sing higher than the Washington Monument, and this very expressive hyperbole has followed her everywhere.

Since then, however, she has developed into more than a mere phenomenon, and has become a real prima donna. Under the direction of the famous teacher, Randegger, of London, she has developed her lower and middle register, until she may almost be described as a mezzo soprano with a vocal cupola extending up into the clouds. This was shown in her first selection last night, the familiar *Ah, fors e lui*, from *Traviata*. She sang the aria proper to orchestral accompaniment in regular operatic style, and then added arpeggios at an altitude that both startled and charmed her hearers. In the *Swiss Echo Song*, given as an encore, she took B flat double alt with the utmost ease.

Miss Yaw's second number on the program was Bizet's *Tarantelle*, one of the most difficult of vocal selections, because of the broken time. This won a double encore, to which she responded with her irresistible laughing song and *Within a Mile of Edinboro'*, sung in an unusually high key and with charming naïveté. Altogether Miss Yaw multiplied her former success.

Arrangements were made last night for the reappearance of Miss Yaw and her concert company at the National Theatre next week. This will be Miss Yaw's last appearance in Washington this season.—*Washington Post, January 26, 1896*.

**Falcke in Germany.**—The pianist Henri Falcke has appeared at two symphony concerts in Cologne, Germany, recently, receiving the highest encomiums of the press. After his rendition of the Rubinstein D minor concerto the enthusiasm was such as to recall the artist many times, and he responded with Moszkowski's tarantelle.

**Siegfried Wagner as Conductor.**—Siegfried Wagner made his first appearance at Munich as director and composer on January 11 at the Porges concert, when his symphonic poem *Sehnsucht* was given for the first time in Germany. He is described by a Munich correspondent as a worthy son of his father: "He gave an admirable rendering of the overtures to Egmont and Faust, and infused new life into the prelude to the *Meistersinger*. He understands how to unite fire and enthusiasm with accuracy and artistic carefulness; he possesses the gift of assimilation so necessary to comprehend the style of the great master, the unselfishness and filial respect which alone can put the conductor in touch with the spirit of his works. As a composer his debut was promising. Schiller's poem had inspired him and his work displays profound musical gifts, a warmth of living feeling and depth of soul."

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BUFFALO, N. Y., January 30, 1896.

THE season of Buffalo Symphony Orchestra concerts is almost over. The sixth of a series of eight was given last evening. Probably most of the regular patrons would concur with me if I were to say that this concert was the least satisfactory given this winter. It would be a difficult, thankless and unsatisfactory task to place the blame for this on any particular individual or individuals. Probably this falling off from a usually high standard was due to a combination of circumstances—a conveniently broad mantle which covers a greater multitude of sins than charity or the myth of the office cat.

One of the "circumstances" referred to was the mistaken experiment of engaging a harp player for the soloist. Without undertaking to say that Miss Harriet A. Shaw is not an excellent performer, the fact remains that the Buffalo public, or the most discriminating part of it, has voted that the concerto for harp and full orchestra was virtually a failure. The unaccompanied solos went better, but even these were not as satisfactory as could have been desired.

To begin with, Music Hall is a very large auditorium; several lusty-lunged singers have found to their sorrow that their tones fell short some time before the last rows of seats were reached. So it could hardly be expected that a harp, with its incapability of sustaining tones, could be effective. After the tutti passages of the orchestra the tones of the solo instrument seemed slight indeed by comparison. In full ensemble the harp was almost entirely lost sight of, although, I am convinced, the orchestra was generally restrained to its lightest pianissimo. As before remarked, the unaccompanied harp playing was more satisfactory than the concerted music. Even then lack of power was only too evident. My seat was pretty well forward, yet it was hard to get a connected idea of the composition. The thematic tones came out pretty well, but the arpeggios were faint and partially indistinguishable. In a chamber music concert, with an accompaniment scored for a small orchestra, say a double quintet, I have no doubt that the same performance by Miss Shaw would have proved charming, for I am sure of her real ability as an artist.

Miss Shaw's numbers were a concerto by von Wilm and an Etude de Concert by Parish Alvars. For encore pieces (Miss Shaw was warmly received, I forgot to mention) she played a composition of her own called Longing, and Hasselmann's Patrol.

The practical failure of the harp music seemed to take the bottom out of the performance, although, of course, it did not actually affect the work of the orchestra. With one exception there was little to satisfy the more seriously inclined among the listeners. This exception was an arrangement of Wotan's Farewell and the Magic Fire Scene from Wagner's Valkyrie, or Die Walküre, if you prefer.

The performance of this music was enough to repay one for attending the concert. Conductor John Lund is a man of catholic views in things musical (certainly he is not a remarkable exponent of the classicism of the Leipsic School, in which he was trained), but his forte is reading the great lyric dramatist's music. That is his especial delight,

and it is there he gets his best effects. Fifty-odd pieces are none too many to develop the real force and meaning of Wagner, but the conductor so manages his contrasts that the effect is thrilling.

The other compositions for orchestra were Gade's symphony No. 4 in B flat, and two selections from Moszkowski's ballet, Laurin. The symphony was delightfully played, the scherzo in particular being brought out with all its lively humor. The ballet music was so good that the public would like to hear more of it in the future.

Sousa "veni, vidi, vici," although in the third person, of course. A big audience was out to hear him, and was ultra-demonstrative in its manifestations of delight. His marches were capital, as they always are, but his Wagner fantasia was an affliction to what thoroughgoing devotees of the composer there were in the house. I have never happened to hear Sousa conduct a concert in New York, and am wondering if he puts on all that filigree in the metropolis. It struck me as being very funny. Imagine a conductor twiddling his finger, pretending to direct a trill on the clarinets! He did all the real conducting and a lot besides that wasn't real.

We are to have Fannie Bloomfield Zeisler again! There is news which it is a delight to record. The wiry little woman from Chicago has been here once this season, and she left the public with a positive appetite to hear more of her playing. This time she comes as the soloist, or one of them, of the Buffalo Vocal Society's concert, to be given on February 6. Her selections this time are of a more popular character, although the music is entirely high class. I am sorry that the Litoff scherzo is not among them. The other soloists will be Miss Eugenia Lessler, vocalist, and Miss Lillian Littlehales, 'cello.

Through no fault of my own, nor yet of THE MUSICAL COURIER's typographical department. I referred in my last letter to the Buffalo Musical Association as a "new" organization. Jupiter Tonans! what a rumpus it raised! I have been trounced in the daily press, chastised through the mail, and gently admonished by word of mouth. The execrations which failed to reach my ears I shudder to imagine. The fact is that the Musical Association is one of the oldest organizations in Buffalo, and is the sponsor for nearly all the large enterprises in the way of festivals, oratorio performances and the like undertaken here. No reflection on its antiquity was intended, and I hope that this correction will restore calm to my ruffled contemporaries.

J. T. EDDY.

**Blumenberg Will Play.**—Blumenberg, the violoncellist, will be the soloist at the Apollo Club concert, Cincinnati, February 6, 1896; also at the Brooklyn Apollo Club February 11.

**Fourth Lathrop Musicales.**—The fourth of the Costume Musicales given by the Misses Lathrop took place at Sherry's last Wednesday morning. The program consisted entirely of Russian music. The musicale was very enjoyable and well attended by a fashionable audience. The Misses Lathrop had the assistance of Miss Jeanie Benson, violinist; Blumenberg, violoncellist; Miss Grace Povey, accompanist.

**A Lankow Pupil.**—Miss Marie Van Gelder, a soprano pupil of Mme. Anna Lankow, has been singing with much success at several recent concerts. On January 25 she sang at the concert of the Ladies' Vocal Club in the Glen Ridge (N. J.) Club Hall, and on Sunday evening, January 26, with the Harmony Zither Club at Terrace Garden Assembly Rooms, on both occasions creating a decided artistic impression. Miss Van Gelder is soprano of St. Ignatius' Church, New York.



CINCINNATI, February 1, 1896.

THE Marien String Quartet made its first appearance Thursday evening. The program:

Quartet for strings, op. 76, No. 2.....Haydn  
Songs—

Now Welcome, My Wood.....Franz  
May Song.....Brahms  
Sonata for piano and violin, G major.....Rubinstein  
Quintet, A major.....Dvorak

To many the work of the Marien String Quartet must have been something of a surprise. For the higher forms of chamber music Cincinnati for a number of years has depended largely upon the talent of other cities. Now it may be said that Cincinnati has a representative quartet.

If the Marien Quartet did not have the velvet finish that comes of years of experience, they had at least the first requisite of artistic work—a thorough understanding between the players and a firm musical conception of the work before them. The quintet was excellently done. There was the spirit and fire that are essential to Dvorak and his Czechish fancy, and a confidence begot of a close acquaintance with the score. Marien has a natural sense of contrast and seems to impress something of his personality on the other members of the quartet.

There were moments in the Dvorak quintet where he dominated perhaps too much and was soon in reaching a climax. But his work as a whole was that of a well-poised musician, earnest, decisive and clear. The opening movement of the Rubinstein sonata, Massenet-like in its sentiment, was particularly suited to the violins. Marien was heard to greater advantage than at the recent symphony concert when he played Gade. Mr. Krueger, who took the piano part, was admirably subdued and in close sympathy with the violin. The concert was the first of the Conservatory of Music chamber series. Miss Ida Pierpont, a student of the conservatory, was the vocalist. The new quartet marks another step in the musical progress of the city. It may be said to be the direct product of the Symphony Orchestra. Mr. Marien is the orchestra's concert master, Mr. Michael plays first 'cello, Mr. Richard Schliwen plays first violin, and Mr. Adolph Loeb plays among the "firsts" at the Symphony concerts.

Last Wednesday President Neff officially declared Mr. Van der Stucken "dean of the faculty of the College of Music." For the next few days President Neff will remain at his own desk beside Mr. Van der Stucken, that the latter may learn something of the routine of the office duties. But the final arrangement is that Mr. Neff shall remain in charge in the morning and that Mr. Van der Stucken shall take his place in the afternoon.

Mr. Van der Stucken has been known for the past six months as "consulting director of the college." A few days before the annual meeting of the stockholders President Neff came to a definite understanding with Mr. Van der Stucken and informed him frankly that his advice and counsel would hereafter be asked in all matters pertaining to the musical policy of the college.

But the change means something more. It means that Mr. Van der Stucken is to be the actual artistic head of the college. The new dean will preside at the examinations, make contracts and, in short, have the general responsibility of the workings of the institution.

This important change in college régime has brought joy to everyone interested in the development of the college and its place as an institution of national importance. Yet the chronic obstructionist has lifted his voice. In commenting on the new state of affairs at the college one of the papers remarked:

It means the practical retirement of President Neff from the college. He may remain for a short time, but it seems only the triumph of the musical schemes of certain parties in the management of the college, who have not thought well of the course or musical management of affairs there.

Mr. Theodore Thomas broke with the college largely because of his demand that he should have control of the management and direction of the institution. The business management of the college triumphed, and Mr. Thomas left. Mr. Van der Stucken now assumes the chair vacated by Theodore Thomas. Does it mean that the musical and artistic ends of the college shall be first, and business next? The dual head cannot last long.

Verily a terrible suspicion this, that the artistic should be placed above the business ends! It is an injustice to Mr.

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Neff to imply that he is being retired by the schemes of plotters. Many of the points in the reorganization of the college, such as the creation of an executive committee to whom alone Mr. Van der Stucken will be responsible, were suggested by Mr. Neff himself. The president, in fact, has done everything in his power to bring about the new arrangement.

Mr. Van der Stucken will go to New York on the 10th to conduct a charity concert given in Carnegie Hall under the auspices of the Ethical Culture Society. This is probably the last time he will conduct outside of Cincinnati, and it is with difficulty that he fulfills this engagement. His duties at the college will take much of his time. A concert of Mr. Van der Stucken's works, by the way, is to be given in Dayton, Ohio, shortly. Joseffy is to play the second Brahms concerto at the Symphony concerts next week.

Chamber concerts are growing thick. Next week the Hahn String Quartet gives its first concert. On the 18th M. P. Marsick returns for a recital, assisted by Mrs. Corinne Moore-Lawson, soprano, and Mrs. Carrie B. Johnson, pianist.

Miss Minna Wetzler has the honor of being the only local soloist that will appear at the Symphony concerts this winter. She will play a Grieg concerto at the last concert but one in the series.

Mr. Louis Blumenberg, the 'cellist, has been engaged for the coming Orpheus Club concert. Mme. Lillian Blauvelt sings before the Ladies' Musical Club this afternoon.

A local paper publishes this libel on New York—(is it a libel?) :

One may next expect La Loie dancing in the intermission of The Messiah at the Metropolitan Opera House. Apropos of Yvette Guilbert and the Metropolitan during the last Sunday performance of The Messiah, conducted by Anton Seidl, the music critics after the first part arose in a body and went to hear the French singer, the apostle of gutter life and total depravity. Truly this is the end of the century.

I have delayed this letter a few hours to verify a rumor that Leandro Campanari, head of the violin department of the College of Music, was to resign. I caught Mr. Campanari this morning, and he told me he had already written a letter tendering his resignation to President Neff. Coming on the top of the recent changes at the college it may be regarded as one of the important and totally unexpected bits of news of the season.

Mr. Campanari said to me: "My sole reason for resigning is the state of my wife's health. She is unable to leave the house. The doctor promises an improvement in the spring, in which case I shall take her to Europe. I have taken great pleasure in my work in the college. I began six years ago with two pupils; the department now has eighty. During the last term of ten weeks we gave 1,080 lessons, of which 755 were given by me personally. If I had a thoroughly competent assistant that could carry on my work I might have asked for a vacation and left the department in his hands. But that is impossible. I think that now that the college is being reorganized it is best for me to let the trustees know of my intentions, that they may have time to find a successor. I have the greatest confidence in the ability of Mr. Van der Stucken to reorganize the college successfully.

"My plans for the future are indefinite. I may return to Cincinnati after a stay abroad. I leave the college with the satisfaction of knowing that there is no such thing as a clique among my pupils. They will go to any good teacher that may succeed me. I have taken great interest this winter in the orchestra class, and I think it is the only way students can learn the routine of orchestral playing. If they go into a theatre or dance music band they are spoiled for other work. I hope that the students' orchestra will be kept up. I have told no one but Mr. Neff so far of my intention to resign, not even my pupils. I shall always feel the highest esteem for Mr. Neff, who has seconded me often in what I have attempted at the college."

The executive committee will meet Monday to consider Mr. Campanari's resignation. If accepted it will take place at the close of the present academic year.

ROBERT I. CARTER.

**Kienzl.**—The musical play Der Evangelimann, by W. Kienzl, was produced at Vienna January 11, under Jahns' direction, with Van Dyck and Reichmann in the chief rôles, with great success. On the 6th it was given at Hamburg; also with decided success.

**Historical Music Library.**—Under the title of Historisch Musik Bibliotheken Breitkopf & Härtel publish a catalogue of their editions, systematically arranged. The first part, Akademisches Orchesterconcert, is a list of the orchestral works published by them, showing the historic development of the symphony and suite as well as the overture. It will be of interest not only to the student but to the maker of programs.

## BROOKLYN

BROOKLYN, February 3, 1896.

**FALSTAFF** was the opera last week. It employed Mr. Maurel, who is unapproachable in the title part, so far as its action and personation are concerned. Cremonini, the "pet," Campanari, who made his first appearance here with the company on the occasion; Arimondi, Vanni and Rinaldini, as *Pistol*, *Caius* and *Bardolph*; Saville and Lola Beeth as mother and daughter; Miss Kitau, of uncertain vocalism, as *Mistress Page*, and Scalchi as *Dame Quickly*. Seppilli conducted. It was not such a cast as we had here last year, when Emma Eames and Zelig De Lussan were in the cast, but as the price had been cut it was not to be complained of. The audience was not what it should have been, to tell the truth, which is surprising when the merit of the opera and the performance are considered, but not surprising when one remembers the fondness of the multitude for a big name and for established favorites.

Probably if the piece had been Trovatore, or even Traviata, the house would have been better filled; yet Falstaff is worth more than both of them. It is more musical to our present century ears; it is more scientific in its harmonic construction; the character and action are more intelligently clothed with music, and, considering the age of Verdi when he wrote it, the smoothness and spirit of it are astonishing. An air of light-heartedness and happiness runs through it, and the audience that listens becomes sympathetically good natured. But without a big prima donna the people do not appear to want it.

Maurel acted with his fine geniality of presence and sang his numbers intelligently and skillfully; but if a man does not sing in tune I for one would rather he did not sing at all. Maurel is not improving in that important particular. One can endure a meagre voice, or even a harsh voice, when the singer has due regard for the key, but to sing in E flat when the orchestra is at E is harrowing to the very soul. The disadvantage to those who have ears and souls is that the multitude seem to have neither, and that the most awful discords a man is capable of making are accepted with cheerfulness by the mob as music. Perhaps I give a wrong impression of the impression made by Mr. Maurel, for he is not a terror of discord, and much of his singing in Falstaff is intentionally rough and humorous, as the speech of the fat knight ought to be. He sings with a better method than most Frenchmen, and wrong intonation is a French fault, if my recollections of the Paris Opera have not gone astray in these later years. But Campanari and Scalchi bore the burden of the piece.

Campanari is slowly getting out of his constraint and self-consciousness, and is bound to become one of the most valuable people in the Abbey company. He exhibited surprising ease in his action. Scalchi is far more of a comedienne than people know who have seen her in the usual round of her work, and the performance would have had tame spots in it but for her. The effort of the Saville to personate the mother of Lola Beeth was seconded by the coiffeur of Miss Beeth, and by some use of paint and powder and corset strings on the part of the latter. Mrs. Saville sang much of the music sweetly, and indeed delightfully, for the quality of her voice never deceived us into believing that she was really and truly Miss Beeth's immediate ancestor. Seppilli's leading was animated, and the whole performance was more than sat-

isfactory. To-morrow night the last appearance of the company in our academy will be made in the Huguenots, with Nordica, Engle, Bauermeister, Scalchi, Ancona, Russitano, Arimondi, Plançon, Longprez, Rinaldini, Viviani, Vaschetti and Vanni in the cast.

The undeniable lack of patronage at the opera inspired one of the local papers the other night to advise a change in the mode of management. The experiment of offering opera at a reduced price, but also with reduced attractions, had not been successful, so it recommended that the New York casts and outfits be sent here, and that the full price be charged. Once interest society in such a scheme as this, make it the correct thing for society to do, and of course you can do as you like. The people who wear real pretty clothes to the opera and talk in the boxes are very serviceable folks in the course of art, and perhaps their privilege of paying high prices has not been duly considered. Should this set get it into its head that it was vulgar and provincial to go to the opera for \$3, when it was just as easy to pay \$5, it would have its chance to go for \$5, and the rest of us would stay out—or go, according as our imaginations were played upon. Though I doubt if there are many of us who would go to see Mrs. Low's diamonds, if Mrs. Low goes to the opera and wears diamonds, or Mr. Arthur Hatch's new shirt front, if Mr. Arthur Hatch wears shirt fronts that are more rigid and resplendant than those of other people; I doubt if as a class the public of Brooklyn cares a rap about sassiness to foolery or reads the list of "among those present" in the columns set apart for the advertising of dudes.

And speaking of opera reminds me that man is born to trouble, as the sparks fly upward, and that the trouble of a man isn't a circumstance to the trouble a woman can get into, and that the trouble of one woman is as a vain pastime to the trouble accessible to a collection of women. Opera reminds me of all this because its local manager, Mr. Oscar J. Murray, is just now in conflict with the once Seidl Society—at present Symphony Society. It is about Theodore Thomas. That distinguished musician is to come here next month and give concerts. In time the Symphony Society will learn a heap about business, and will announce nothing that it cannot back with a cast iron contract. This time it announced Thomas, and is surprised and grieved to learn that while it has Thomas, it has no place to put him, for Mr. Murray, who wanted and expected Thomas himself, secured the academy for the date on which the society had secured him. Now is the society to have Thomas play in somebody's yard, or is Mr. Murray to throw open the academy and admit the public at a dollar or more a head to look at the stage where Mr. Thomas used to play? I hear that the society offered to let Mr. Murray have an inconsiderable amount if he would step out and away and give up the academy and his hope and Mr. Thomas. But he not only will not, but talks of going to law.

Once the Seidl Society sold its seats from the music store where Mr. Murray is employed. In some feminine freak of revenge it took its tickets to another music store, not so well known and not quite as favorably situated. The sins of the Seidl Society are being visited on the head of the Symphony Society. Only let us have Thomas, and we shall not care a terrible lot who is his manager.

Mr. George Riddle in his third reading before the Brooklyn Institute took as his theme Lucrezia Borgia. The life of this amiable female has been illuminated with music by Donizetti and Paganini, and both of those experts were represented on the program which was played by Mr. Gustav Dannreuther and his Philharmonic Club from your side of the river. The playing was smooth and expressive and, when needful, spirited. The club is to officiate at a later reading of The Fool's Revenge, when Verdi and Delibes music will be played.

Another club, to the appearance of which we look forward to with pleasure, is the Kneisel Quartet, that will give a matinee and evening performance on Wednesday in

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Association Hall. It has Mrs. Corinne Moore-Lawson as soprano soloist, with a program judiciously and pleasingly composed in about equal parts of old things and new.

Hänsel and Gretel has been doing better over here than it has done almost anywhere else on its American tour, I am told. Whether this was because our public had a preparation for it in Mr. Seidl's excerpts from the opera at Brighton Beach last summer I do not know. The spacious new Montauk Theatre was filled at nearly every performance last week, and extra matinees were given on Thursday and Friday. The cast was the same that you have heard in New York and elsewhere, and is not remarkable for strength, though the vocal demands upon it are not exceeding. It struck me as a charming little thing, and in these days of scientific gloom it was a real rest to settle back in a comfortable seat and forget the present—forget that I was grown up, and swallow the narrative of the witch that ate children and the innocent babes in the wood, and the scolding mother and rollicking father, and the gingerbread folks that turn back into real ones. And the music is so happy and constant. It ripples like the trill of a mountain brook. Of course if Wagner had not written Die Meistersinger we should not have had the overture to this Humperdinck opera, and if he had not written the Siegfried we should have missed certain Waldweben extracts; but by the same token Wagner would never have put that fresh and juvenile gaiety into anything of his. The very first song reminded us of Oh, du lieber Augustin, and is appropriate as applying to Mr. Augustin Daly, the patron and producer of the work. This use of folk song is delightful and fitting, and I wonder if we shall presently rear a Humperdinck who will tell some Indian tale or Puritan legend with Cherokee walk-arounds or hymns from the Bay Psalm Book or things of that kind for the Leit-motives. What is the matter with Stephen C. Foster's songs for a story of the South? Maybe Uncle Tom's Cabin, which is dramatically deathless, will get itself fixed into an opera one of these times, with the Foster melodies as the foundation, and Dvorák and Shelley trimmings on them.

In the same theatre, the Montauk, Mr. Innes regales us on Sunday nights with band music. He was there last night with Miss Martha G. Miner, soprano; Miss Marie J. Wichman, contralto; the Signorina Giacinta Della Rocco, violinist, and Mr. Emil Katzenstein, accompanist. He likewise played on that occasion two pieces of his own, that, I understand, rank as works—an intermezzo for reeds, entitled Cupid's Story, and an American dance suite, both of which numbers have never before been played in public, and Brooklyn duly appreciates the fact. But the audience likes best those pieces where the musicians whistle and sing, and where they use real anvils and where the program furnishes an account of the band saying prayers before going to see the couched-couchee in Chicago, and where the clarinet players sing hymns on gazing on the spectacle of the setting sun. Give us those gems, and brass band music shall never fail of its pecuniary reward.

Mr. Carl Fiqué, whose industry and ambition have been frequently commented on and praised, had a recital in Historical Hall on Monday night. The place was crowded, strange to relate, for the hall is under a spell, and has hoodooed many able musicians and distinguished artists.

Mr. Fiqué believes that his forte is Chopin, and gave his berceuse and A flat waltz; but others thought that he did as well in his Weber, Schumann, Schubert, Mendelssohn, Liszt, Brahms, Rubinstein and Grieg numbers. His recital was intended to illustrate the music of the modern and romantic school, and was given under the auspices of the Alliance Musical Society.

Another pianist gave a recital in the Knapp Mansion last week. He is Mr. Milo Deyo. Mr. Deyo plays fluently and he is quite strong. He is giving a series of recitals at the place named that illustrate musical history, at which data and preludes are given by Mr. Frederic Reddall, the baritone.

Other events of the past week were the lecture by Mrs. Marie Merrick, in Wissner Hall, on the Wrong Way to Play on the Piano, with amusing illustrations; the resolution of several of our organists to join the new guild of organists; the performance of the Egmont music by the Urban Club; a musicale by Mrs. Helen Magill, wherein she had the assistance of the Rubinstein Quartet, and a well attended concert in the Germania Club house, where Schumann's Pilgrimage of the Rose was sung by over a hundred voices, under the direction of Mr. Carl Naeser.

C. S. MONTGOMERY.

**Heinrich Meyn.**—Mr. Heinrich Meyn sang with great success last Saturday at the Union League Club, on Sunday night at Dr. Holbrook Curtis' musicale, and on Monday morning at Mr. Bagby's at the Waldorf. The latter success brought him several other society engagements. On February 11 he is to sing at Mrs. Jules Reynal's musicale and on February 8 at Madame Juch-Wellman's house at a soirée, where he will sing several duets with the prima donna.



CHICAGO, February 1, 1896.

**A** MUSICAL week truly! That comprehensive term "Music" has embraced all descriptions of melody, from Sousa's brass band to the refined, delicate art of Fannie Bloomfield Zeisler; therefore complaint cannot be urged against lack of variety.

On Monday Emil Liebling was the bright particular star in Steinway Hall, and amply justified Chicago's partiality for her popular pianistic favorite. Max Bendix, Miss Rowena Campbell and F. W. Zimmermann, the tenor, who organized the concert, also contributed to an artistic success.

Tuesday evening Händel Hall was well filled when the St. James's choir gave its annual concert with Miss Fanchon Thompson, contralto; Ella Dahl, pianist; Edmund Schuecher, harpist; Edward Carberry, tenor, and Marian Carpenter, violinist. All contributed to an excellent program. Miss Ella Dahl was the recipient of most hearty applause and shows marked improvement even since her first appearance on her return from abroad, where she studied with Leschetizky. Her playing lacks warmth yet, but she is young and evidently progressive. The concert was a success, all efforts being well appreciated.

The seventh chamber concert on Tuesday attracted a goodly number of music lovers, when the Listemann String Quartet, Miss Josephine Large and Max Heinrich were contributors to a very interesting program. The quartet evidenced insufficient rehearsal in Raff's D minor quartet, but the scherzo from d'Albert's quartet No. 2, in E flat, was delightfully interpreted. Beethoven's quartet for piano, violin, viola and cello, played by Miss Large, Bernhard Listemann, E. Sock and C. Brueckner, showed careful study, precision and attention to detail. Chief interest, however, centred in Max Heinrich, the baritone, who easily carried off the honors. Never in better voice, he sang splendidly, every selection being characterized by refinement and truest musicianly feeling. His method of phrasing is musical art of the highest calibre and his self-accompaniment could not have been excelled.

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Contrary to expectation, instead of the week's engagement usually made with Sousa and his band, two concerts have sufficed this year for his admirers, who turned out in full force on Wednesday. If not a musically educated crowd it was one easily pleased, for march succeeded march, with march as encore, each being greeted more enthusiastically than the preceding. A dozen encores and more demanded, what greater recognition was required? The singing of Miss Myrta French, the assisting soloist, came as an oasis of harmony in a desert of sound, her selections obtaining enthusiastic recognition. She certainly was the one artistic feature of the evening's entertainment.

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The Amateur Musical Club has inaugurated in its scholarship fund a new and happy movement. Great credit is certainly due to the originators of this delightfully thoughtful idea, whose object is the establishment of a fund to be placed at the disposal of some talented beneficiary and enable her to secure the advantages following a musical education of the highest order. To accomplish this admirable work concerts are given from time to time in which artists of a high order assist the club members.

The scholarship concert on Thursday drew an immense crowd, a large contingent of society people being present. The program was capitally arranged, and enlisted the services, as assisting soloist, of George Hamlin, the tenor who has lately been earning great encomiums by his artistic singing. A particularly attractive part of the program was the work done by the club choir under the direction of Frederic W. Root, the selections being given with a finish and refinement that speak well for both individual and collective ability. The choir decidedly shows the efficient training of a very capable master. The other numbers were interpreted by Misses Tina M. Haines, Sybilla Ramus, Esther St. John, E. Carpenter, Mmes. Jones, Meeker, Funk and Mason. In addition to these members, the beneficiary, Irene Ethel Stewart, who has a charmingly sympathetic light soprano voice, sang Gounod's Song of Spring with taste and expression. Especial mention must be made of Miss Celeste Nellis, who is a protégée of the Amateur Musical Club. She is certainly one of the most progressive pianists in this city, and, if persevering in

practice, should attain a high place in the musical artistic world.

Mr. and Mrs. Bicknell Young's concert the same evening was well attended, the assisting artists being Miss Marie L. Cobb, well known as an accomplished pianist; William Wegener, tenor, and Theodore Spiring, violinist, while Mme. Mazucato Young acted as accompanist. This versatile and very talented lady has written some most charming compositions for the piano, one in particular, Staccato Etude in B, dedicated to William H. Sherwood, being wonderfully effective and showing much original thought. It is evidently the work of a thorough musician, and is calculated to display great technical ability on the part of the player.

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Fannie Bloomfield Zeisler's triumph! What mattered the Schumann overture with which the Chicago's orchestra's concert opened yesterday! The assembled thousands in the auditorium were there for the purpose of hearing Rubinstein's D minor concerto as interpreted by Mme. Zeisler. This was her first appearance at an orchestral concert here since her return from abroad, and expectation was intense. Let it be said at once that she simply electrified her hearers. So much had been heard of the European success in this same concerto that considerable interest was aroused as to her manner of playing this great work.

A perfect ovation greeted the artist at the conclusion of the first movement, and the continuance of the concerto was delayed until Madame Zeisler had twice bowed her acknowledgments. The andante revealed the wonderful singing touch which she possesses in greater degree than any other woman player I have ever heard; but the third movement showed her for volume of tone and massive power the equal of any living pianist. If Fannie Zeisler could only attain a certain amount of self-repose she would be greater than either Sophie Menter or Annette Essipoff, the only two players of the gentler sex, in my opinion, with whom she can possibly be compared. Combining with an exquisite delicacy a passionate intensity and dramatic fire, her performance yesterday was one never to be forgotten.

At the conclusion of the concerto she was recalled again and again. By way of contrast, she gave an encore the brilliant scherzo in D minor from Liszt's concerto. It was simply a marvelous performance, and evoked a storm of applause, which only subsided when this extraordinary woman again complied with the resolute demand and returned to the piano, playing in an inimitable manner Rubinstein's Barcarolle in F minor. All was subservient to this wonderful artist, although the orchestra, under the direction of Theodore Thomas, did its usual good work. Evidently the controversy of last week had considerable bearing upon determining the fate of the inevitable encore, as on this occasion the orchestra was ready with a second selection upon the conclusion of the Rubinstein concerto, and accompanied Mme. Zeisler delightfully.

Only three numbers were given yesterday, the second part of the program being composed entirely of Schubert's symphony No. 10 in C major, and played with the orchestra's well-known power.

FLORENCE FRENCH.

**Nevada in Philadelphia.**—Mme. Emma Nevada, the prima donna of the Hinrichs Opera Company in Philadelphia, is the fêted and idolized prima donna of the season. Her brilliant voice, in freshest condition, makes her the artistic favorite of the opera, while her charming personality and social tact make her a central and popular figure in the society of Philadelphia this winter. Mme. Nevada is being brilliantly and lavishly entertained, and is kept actively busy outside her operatic work with a pleasant round of social festivity planned in her honor.



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PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1953-1914.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG,

Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of THE MUSICAL COURIER, 17 Link Str., W., is in charge of Mr. Otto Floersheim. Single copies for sale at the music store of Ed. Bote & G. Bock, Leipziger Strasse, 33 W.

THE LONDON, ENGLAND, Branch Office of THE MUSICAL COURIER, 15 Argyl St., Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

THE LEIPZIG, GERMANY, Branch Office of THE MUSICAL COURIER is at Elster Strasse, 37. Single copies for sale at P. Pabst, Neumarkt, 26.

THE PARIS, FRANCE, Branch Office of THE MUSICAL COURIER, 8 Rue Clément Marot, Champs-Élysées, is in charge of Fannie Edgar Thomas.

THE ROME, ITALY, branch office of THE MUSICAL COURIER, 57 Via dell' Aurora, is in charge of Theo. Tracy Ower.

THE CHICAGO OFFICE of THE MUSICAL COURIER is at 226 Wabash Avenue.

THE BOSTON OFFICE of THE MUSICAL COURIER is at 17 Beacon Street.

LONDON: Single copies, Principal London Publishers.

PARIS: Single copies, BRENTANO'S, 37 avenue de l'Opéra, and Galignani Library, 204 rue de Rivoli.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse, 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

### RATES FOR ADVERTISING.

PER INCH.

Three Months..... \$25.00 | Nine Months..... \$75.00

Six Months..... 50.00 | Twelve Months..... 100.00

Advertisements on reading pages are charged at double the above rates.

Special rates for preferred positions.

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 831.

NEW YORK, WEDNESDAY, FEBRUARY 5, 1896.

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### A CONDUCTOR NEEDED.

WE have reached a point in the musical affairs of this city and Brooklyn where a new orchestral conductor has become an essential necessity. Here is a community of about three millions of people without a permanent, resident orchestral director. Mr. Damrosch now occupies a national position through his operatic enterprise and is absent from New York during the greater part of the season, and when here he conducts chiefly his opera company. Mr. Seidl is an operatic conductor, has lost his important Brooklyn engagement, and has accepted a proposition to make a concert tour. This leaves New York and Brooklyn without a symphony conductor upon whose permanency any definite concert plans can be built.

Moreover, neither New York nor Brooklyn has a permanent orchestra, and no such orchestra can be constructed without a great conductor for these cities, and such an orchestra is also an absolute—yes, an absolute—necessity for the future welfare of music in both places. As the various orchestral bodies here are engaged in opera and other performances of a perfunctory character, no permanent orchestra can be organized with that material.

For that reason it is self-apparent that an orchestra from abroad based upon the system of the Boston Symphony and the Thomas orchestras must be imported. New York cannot endure musically under the prevailing inartistic conditions. Certain rules laid down by the central organization controlling the various orchestral players make it impossible to secure sufficient rehearsals, and hence nearly all orchestral performances of New York temporary orchestras are rough, immature, unfinished, and without artistic technical polish; they do not compare with the productions of the Boston or the Chicago orchestra, and if we desire to hear a proper performance of a symphony of Beethoven, or Schumann, or Tchaikowsky, or Brahms, we must await the concerts of these outside orchestral bodies. Our temporary orchestras, such as the Philharmonic and the Symphony, cannot give us the proper performances; first because they are temporary bodies, and, second, because they do not rehearse sufficiently.

Such is now the dilapidated condition of affairs in the highest sphere of music in New York and Brooklyn, and hence it becomes necessary to arrange in one of the many accessible ways for a permanent orchestra and conductor, and, moreover, under such conditions that the conductor can exercise the necessary discipline, which he cannot do when his election to the position of conductor depends upon the very players he is supposed to discipline.

There is nothing perplexing about all this; it is all plain and readily discernible to the average intellect. New York has no symphony conductor (Seidl never was one; he is a specialist in opera).

With Damrosch and Seidl out of the field, which is not virtually but really the case; with no permanent orchestral body and with nothing but occasional concerts by orchestras temporarily gathered, whose time for rehearsals is limited, New York and Brooklyn now depend upon Boston and Chicago to supply them with artistic orchestral performances.

This state of affairs cannot and will not continue, and hence a movement has already been inaugurated which no doubt will be productive of the result so necessary to our further musical development.

WE have Y. M. C. A.'s in abundance, we have S. P. C. A.'s in every town; we have societies for all sorts of charitable, sentimental and faddish purposes. But not even the immortal society for providing little Africans with moral pocket handkerchiefs has such a field of usefulness before it as one lately started in Italy, and we beg to call the instant attention of Dr. Parkhurst, Lady Henry Somerset and all the leagues of social purity to this most edifying enterprise. We appeal to them in the name of

public morals, of public decency, in the name of Yvette Guilbert, Loie Fuller, all the prime donne of living pictures, and of the venerable ballet of our Metropolitan Opera House.

It is a society with a brand new object. It is started in the Italian city of Brescia by a religious paper, *Il Cittadino*, which is soliciting subscriptions for its beneficent ends. These are to raise funds and apply the sums generously contributed to purchase clothes for the *corps de ballet*. As these garments begin too late and leave off too soon, it is evident to the good Brescians that either the ladies of the ballet or the impresarii are short of funds. The enterprise has begun not well; the sum of 570 frs., say \$115, has been raised and was handed over to the Brescian manager. Next evening the ballet appeared in long clothes, but, oh, the hardness of Italian hearts! the modestly dressed figurantes laughed so consumedly that they could not dance a step; so next evening the old style of no costume was resumed. The religious editor is discouraged, but here, we say again, is a field for the charitable and the truly good.

SOME noteworthy remarks of Robert Franz are given in Dr. W. Waldmann's little book on the great Lieder composer: "We must not make music to poems; but the music must at the same time grow out of the contents of the poem, and must give out again the contents of the poem. What the poem means and says the music must utter; the poem must pass into music. My compositions are the text transferred to music. The personal must be kept in the background; what is universally felt, what everybody feels, is what must be expressed."

Franz without knowing Schumann's setting of Chamino's *Es geht mit gedampfter Trommelklang*, commonly known as *Mitten ins Herz*, composed music for the same words, and, after a comparison of the two productions, observed: "Schumann's accompaniment, which cannot be reproached with misconception of the situation, is a picture of the execution. We hear all through the song the beat of the muffled drum. But that is not the essential and the characteristic, which is the agony of the soldier that he must lose his best friend; nay, more, that he is destined to send into the heart of this best friend the deadly ball. This is the main point."

### MORE ABOUT ENCORES.

THE subject of encore has from time to time been treated with disapproval and admonition in these columns. Every plea of any considered value has been made separately to artists and audience disfavoring this boresome, banal and even cruel practice, but to no avail. The encore fiend rages and hauls back his prey with greedy clutches, not only quite as often but actually more often this season than in any season within recollection. We do not assume that our strictures have goaded things into this increase, but they have simply been ignored, and, on the principle that ill weeds grow apace, the vicious habit unchecked is growing to assume proportions of alarming hideousness.

We have appealed to artists on the score of their dignity and self-esteem that they should be chary of their gifts and refuse consistently to trot back at the reckless public beck and call, unless in some particularly exceptional case. They cheapen themselves lamentably by other action. Artists should put too high a price upon their own wares to be prepared to part with them for other than a sound financial compensation. We have appealed to the rationalism of the public, which is often cruel in its inconsiderate demand, pointing out the exaction imposed by the redemand of a difficult solo and the frequent stupidity of encoring trifles. All to no purpose. A public has no right to more than the program printed. There are rare instances of genuine artistic appreciation where a high pressure of intelligent enthusiasm may constitute it a gracious virtue for an artist to give an encore. But these are the exceptions. The common condition of encore to which artists respond is a meaningless, clamorous, vulgar insistence with an audience that a program shall be doubled, if not tripled, and this without any due or comparative appreciation of its content.

The practical boredom of this vice has now assumed the character of an inquisition. We read a program and decide to hear it, favoring, mayhap, its last more cordially even than its first number. We calculate, by necessity even as much as choice, that it will last, say, two and a half hours. We can and



care to give no more. Now this flaring, vicious, idiotic vice of encore finds us at the hour when we should lawfully have reached our last pet number exactly in the middle of the program. We are musically in advance, and have calculated justly, exactly, what time each advertised number would absorb, and we have calculated that we can therefrom remain unto the end, and hear one something and, perhaps, one somebody of which and whom we are very fond. Encore settles this for us. It is our time to go away, and our coveted numbers on the program have been ruthlessly postponed by a bold, senseless, unmusical, unfelt demand for encore. We have heard twice too much of what we did not want, and nothing whatever of what we may truly have most desired. Now for our too oft repeated disappointment in this regard where shall we lay the blame?

With the artists.

They make the mistake. The public needs teaching; they should teach it. Away from the lack of dignity in the too eager response of artists to encore, and ignoring also the huge inconvenience of protracted programs to a great many, there is a graver artistic evil, a monumental evil, in the offense repetition offers to artistic proportion. The symmetric flow of a performance disturbed by the encore nuisance jars most shamefully and unpardonably on the cultured within an audience. The ignorant who clamor for the encore are not aware of the inartistic shudders they promote. They are crying for duplication in the dark. But the artists who indulge them are aware. If they are not aware they have no business to stand upon their platform. They are so many automatons, who by dint of drill may accomplish some virtue, but accomplish infinitely more evil.

The attitude of Theodore Thomas in Chicago may well form a model for conductors, soloists and all others within musical ranks. At a recent concert the Ride of the Valkyries, which was to be followed by the Siegfried Idyl, was redemanded. Mr. Thomas firmly refused. Seen afterward by the representative of a Chicago evening newspaper he gave an explanation, which, as it most lucidly and rationally explains two phases of the vicious situation, we can do no better than quote.

"My explanation," said Mr. Thomas, "is this: The Ride of the Valkyries is extremely trying to the wrist and arms of the string musicians, who support it almost throughout. Wagner's Siegfried Idyl is a delicate composition, and also taxes the violinists severely. To sustain the tender passages the arm and wrist must be steady. It is out of consideration for my musicians that the encore was not given. The program is, furthermore, selected with a view to continuity and rhythm. Every composition is considered in its relation to the prior and following productions. The Ride of the Valkyries is a tempestuous piece, while the Siegfried Idyl is quite the contrary. To repeat the first number would have been an injustice to the other."

Well is it when a man in control will assume in this way the authority to save his men. We could check off a half dozen conductors who accept encores just as readily as though their poor taxed musicians were so many pieces of mechanism who gave a performance upon the turning of a crank. The gross, shameful ignorance of a public in redemanding some composition which has taxed not only emotional but physical strength to straining point calls for a rebuke rather than a consent from the platform. This rebuke must come in time if the Theodore Thomas attitude does not diffuse the ranks. We shall have the day when a conductor or soloist will sternly face an audience with: "Ladies and gentlemen, do you not understand music enough to know that no human being can play this work twice in immediate succession. Please study possibilities and save your palms and the nerves of musicians by ceasing to demand what cannot possibly be performed."

We have had encore exhibitions at Sunday night concerts in the Metropolitan Opera House, New York, which were a scandal to any civilized community. An evening of nine numbers has been converted into precisely twenty-five. At the end of it there was a vital question to be asked. Had the opera house been bewitched into a lunatic asylum for the night, and if so—and it seemed so—who were the worst lunatics, the artists or the public who sat it out to the end? As before stated, the artists were the chief sinners. It is always in their power to refuse.

But the encore system is a rapid spreading virus. Once let an evening open with it and the artist—no, we won't say artist in dealing with this score, we'll say performer—catches an epidemic of jealousy and refuses to be beaten by the other. If Herr or Signor somebody sings or plays three times instead of once Madame or Signorina somebody else is bound to do

not a tittle less. In this way the cheap, frantic, ludicrous haste with which nothing more than average applause is accepted as encore is often a harsh imposition even on the encore-loving masses. It was estimated early this season that the piano accompanist at the Metropolitan, Mr. Amherst Webber, was stationed in the wings, whence he might be hauled by the coat tails by any of the singers who craved their encore but feared the dying clap might be quite dead before they could get to the front again. The uncanny haste of these returns had a ludicrous aspect, but the lunatics in front caught the encore infection from the lunatics behind the footlights and the mad, merry round of encore once set spinning there was only hope of cessation in exhaustion.

A correspondent from the northern part of New York State writes, "The program of ten numbers was made thirty before the audience was satisfied." This is the vogue. It reads like insanity. It is in truth a very terrible form of insanity, and ought to be christened greedo-musico-mania, with the diagnosis attached that it means an insane desire for more noise without any appreciation of true musical sound, a hideous disease which afflicts three-fourths of the masses. Artists should be the healers of the malady. By becoming so they will also add immeasurably to their own self-respect. They must silence a stupid, obstreperous public by a bow and a smile, and begin to lay a choice reserve value upon their musical possessions. One in a way they can make an exception, when we will accept what they give us as a precious novelty, and treat them as people who in truth favor us with a boon. At present we feel many of them that they are professional persons over-ready to hurl their wares at us pell-mell, and we value those wares accordingly.

Public, think of the exhaustion of force you redemand and be humane, as well as more artistic; and artists, please develop more respect for the unities, as well as more respect for yourselves, and slaughter the vice of encore. We can't do with half measures. The snake must be killed, not scotched, and the last moment for the operation is positively here.

#### THE ERA OF POPULARITY.

THE artists, wise in their generation, who visit our shores of New York to find themselves suddenly acclaimed a furor may heave a heavy sigh of portent from knowing that their day will be short.

*Chi va piano va sano*, says the old Italian proverb, and in no phase of life is this more pertinently true than in the case of musical artists, and in no country in the world is its verity more strenuously emphasized than in America. It's the old simile of going up like the rocket and coming down like the stick. The moment that artists in this frenetically enthusiastic country of ours bursts into a "fad" if they be prudent they will scurry to garner in their harvest; they will make every strand of hay they can while the sun shines, because, hard is it to admit it, any amount of merit, even genius, notwithstanding that same sun, is not going to ripen a second harvest for them. It may not actually turn its light away from them a second season, but it is likely to give them not altogether as much as it should reasonably take to keep them warm.

No doubt about it, with operatic artists in particular, to go gently is to go safely. The danger of rapid and raging popularity in America is not always recognized by newcomers to the country. On the contrary, many singers going on in a quiet, even tenor, without réclame, exciting respect and appreciation, but not enthusiasm, envy acutely the artist who is making the art world ring, while they feel themselves to rest in comparative obscurity. But this is a short-sighted view of things, which they get over on the visit of a second season, particularly when the "star" of the season before has been brought back again. They learn on the visit of a second season to hug their so-felt obscurity, and realize it a very safe and well wearing institution.

For it is an artist's only chance here. A respectable, conscientious, efficient, quiet-going prestige is the one thing which will make them worth their salary to a management or durable with the public year after year in New York. New York is the most capricious city in the world in the matter of musical artists. It knows genius, it acclaims it, but it will not be content to treat it with admiration and affection; it must idolize it. And then just as soon as the idol has been made and madly worshipped for a few brief moons it just as surely smashes it. New York must have its idols; year after year it must have some niche

where to it may fly and madly burn red, fierce smelling incense, but it cannot live with its idols long. It wants new shapes and sizes, and the prayer of any projected idol who has the least desire to maintain a hold on this fickle public would be that it should never by any possibility be thrust in a niche or stuck on a pedestal, but be offered instead that little love which is long.

Woe to the artist who covets an American career and who is pushed in one season into the position of the comet! As said before, if fate is so unkind to them, the one thing left to do is to make the best of a misfortune and gather in their most surely brief day all the roses they can carry. For they will never do it in the same way a second time. Paderewski and Jean de Reszké are probably the two living artists who can keep New York enthusiasm at high water mark season after season. The world has made up its mind that there is but one Paderewski and one Jean de Reszké, but it seems to think that there are a large number of Calvés and Melbas and Maurels et al., or, if not, something extremely like them, or as good, or better.

The strange contrast between England and America forms a potent extreme. Across the pond, in dear old London town, they not only remain faithful to talent while talent lasts, but they refuse to see the decay of talent and continue to encourage the performance of old-time favorite artists long after these artists are fit to appear. The English cling with grim fidelity to the simulacra of things that were and refuse to be divorced from the wraiths and shadows of former artistic loves. This extreme constitutes another evil of greater artistic disaster than can be accomplished by American infidelity. If American caprice thrust one light too quickly aside it is to be replaced by another, where English constancy sets a beam in the eyes of its public, making them believe they see a light where there is really no light at all. Well, of two evils the American public has chosen the lesser, but the artists are too often harshly victimized.

And so we would offer a word of warning to the stranger on the era of American popularity. If very dazzling and alluring and swift, there is a danger signal directly in the rear. One season is apt to use up the flame in New York, of which the second year will only cast a reflected glow. Be satisfied with a competence in notoriety and your day will be long and your strength steady. Yvette Guilbert was a raging fad, a blinding, blaring success. She stayed one month and went home about one week too late for the consistency of her dazzlingly successful reputation.

The American public gobbles its artistic meals. It gluts itself. Then it suffers very severely from indigestion, frequently followed by nausea. So, to keep it with an appetite for what you have to offer, the one thing to do is to deal yourself out to it sparingly and with a well balanced, noiseless reserve.

**Erdmannsdorfer.**—Professor Erdmannsdorfer is engaged to conduct next season the concerts of the Imperial Russian Music Society of St. Petersburg.

**Franchetti.**—Baron Franchetti, the millionaire composer, is at work on two new operas, one serious, the other comic. The comic one is based on Molière's *Le Malade Imaginaire*.

**Stradal.**—The pianist August Stradal has been giving concerts in London and Paris, at which he played chiefly works by Liszt, which enabled him to display his colossal technique.

**Italian Operas.**—In the year 1895 no fewer than eighty operatic works were produced for the first time in Italy. Most of them belonged to the operetta class and few had any success.

**Deaths.**—At Leipsic, January 7, Philipp Reclam, the first cheap publisher of opera texts, aged eighty-two.—At Brussels, Franz de Mol, composer and Capellmeister of Notre Dame de la Chapelle.—At Budapest, Willy Deutsch, pianist.—At Verviers, aged seventy-two, Elisa Grandjean, a distinguished pianist. Her correspondence with Vieuxtemps will be published shortly.

**Fritz Spahr.**—Of all the young artists whom we have had occasion to hear the past season Fritz Spahr undoubtedly had the best right to give a concert of his own. The young artist has a brilliant technique which one cannot help admiring. He showed as much excellent taste in arranging programs and the reading of his selections. Spahr played the Bach fugue in G minor in a manner which showed that he understood what he was playing. The reverie by Vieuxtemps and the middle part of Sauret's tarantelle he really sang on his violin. His tone is well rounded and deliciously mellow; his interpretation decidedly noble.—L. C. L.





THE CURSORY LIGHT.

TO this day Pinton could never explain why he looked out of that pantry window. He had reached his home in a hungry condition. He was also tired and dead broke, so he resolved to forage. Three beers, costing fifteen cents, had Pinton put away, but a midnight lunch was beyond his purse. He listened for two or three, perhaps five, minutes in the hall of his boarding house, then he went, but soft footed, to Mrs. Hallam's pantry on the second floor. He was sure that it was open, he was equally sure that it contained something edible on its hospitable shelves. Ah! who has not his bread at midnight stolen, he ye heavenly powers know him not!

Didn't Goethe write that, or was it Alfred Austin? Pinton, who was a Yankee, was not sure, but he knew one thing, and that was a ravenous desire to sink his teeth into pie, custard or even bread. He felt with large, eager hands along the wall on the pantry side. With feverish joy he touched the knob—a friendly knob, despite its cold, distant glaze—of the door he sought.

Pinton gave a tug, and then his heart stopped beating. The door was locked. Something like a curse, something like a prayer, rose to his lips, and then his arms fell helplessly to his side.

Mrs. Hallam, doubtless knowing that it was Saturday night—the predatory night of the week—had secured her pastry, her confitures, her celebrated desserts, and poor Pinton, all his sweet teeth furiously aching, his mouth watering, stood on the hither side of Paradise, a baffled peri in pantaloons!

After a fermata full of pain and troublous provisions of a restless, discontented night, Pinton grew angry and pulled at the knob of the door, thinking, perhaps, that it might abate a jot of its dignified resistance. It remained immovable and grimly antagonistic, and then his fingers grew hot and cold as they touched a bit of cold metal.

God, the key in the lock! In a second it was turned and the hungry one was within and restlessly searching and fumbling for food. He felt along the lower shelves and met apples, oranges and sealed bottles containing ruined, otherwise miscalled preserved, fruit. He knelt on the dresser and explored the upper shelf. Ah, here was richness indeed! Pies, pies, cakes, pies, frosted cakes, cakes sweating golden, fruity promises and cakes as icy as the hand of a corpse. Pinton was happy, glutton that he was, and he soon filled the pockets of his overcoat. What Mrs. Hallam might say in the morning he cared not. Let the galled jade wince, his breakfast appetite would be untroubled, and then he started violently, lost his balance, and almost fell to the floor.

Opposite him was the window of the pantry, which faced the wall of the next house. Pinton had never been in the pantry by daylight, so he was rudely shocked by the glance of a light—a cautious, moving light. It showed him a window in the other house and a pair of stairs. It flickered and flamed about an old baluster and a rusty carpet, it came from below and it mounted upward and was lost to view.

The burglar of pies, the ravisher of cakes, was almost shocked by this unexpected light. He watched it dancing fantastically on the discolored wall of the house; he wondered—ill at ease—if it would flash in his face. His surmise was realized for a crash of illumination filled the narrow chamber in which he cowered and then he was certain some one was looking at him. He never budged, for he was too

frightened. Suddenly the light vanished and a head was dimly silhouetted in the window opposite. It nodded to Pinton. Pinton stared stupidly and then the head disappeared.

The hungry man, his appetite now gone, felt numb and terrified.

What did it mean, and who was the man? A detective, or a friend of Mrs. Hallam's stationed in a coign from which the plunderers of her pantry could be noted? The cold sweat of remorse, the beady sweat of repentance, came out on Pinton's forehead.

And the light came back. This time it was intelligible, for it was a lantern in the hand of a young man of thirty or thereabouts. His face was open and smiling. He wore his hair rather long for an American, and it was both blond and curling.

He surveyed Pinton for a moment, then he said in a most agreeable voice:

"What luck, old pal?"

Pinton dropped his pies, slammed the window, and got to his bedroom as fast as his nervous legs could carry him. He undressed as if in a nightmare, and then did not sleep until the early summer sun shot hot shafts of heat into his chamber.

With a shamed Sabbath face he arose, dressed and descended to his morning meal. Mrs. Hallam was sitting in orotund silence, but seemed in good humor. She asked him casually if he had enjoyed his Saturday evening, and quite as casually damned the wandering cats that had played havoc in her pantry. She remarked that leaving windows open was a poor practice, even if hospitable in appearance, and nervous Mr. Pinton drank his coffee in silent assent and then hurried off to the church where he trod the organ pedals for God's and a small salary's sake.

The following Friday was rehearsal night, and the organist left his choir near the corner of Twenty-fourth and Fourth avenue. He was in a bad humor. His alto had not attended, and as she was the only singer and the only good looking girl of the lot, Pinton took it into his head to become jealous. She had not paid the slightest attention to him, so he could not attribute her absence to a personal slight, but he felt aggrieved and vaguely irritated.

He crossed the avenue and suddenly knew that he was thirsty. Pinton liked beer. It consoled his thin edged temper, his sense of failure in life. His musicianship was not profound. He had begun life as an organ salesman. He manipulated the cabinet organ for impossible customers in the town of Racine, Wisconsin, and he came to New York because he was offered a better chance.

The inevitable church position occurred. Then came Zundel voluntaries and hard pedal practice. At last Mendelssohn's organ sonatas were reached and with them a call—organists, like pastors, have calls—to a fashionable church. The salary was fair and Mr. Pinton let his whiskers grow.

He could drink more beer. Hair hides the unpoetical curves caused by the cup that intoxicates not, but bloats. The organist had a salary and not having a wife lived quite decently at Mrs. Hallam's at the rate of \$12 a week. His washing cost, all told, \$1.12. He spent the rest of his money on beer, cigars and Chopin editions.

Pinton had a passion, a hopeless passion. He was an organist. His touch had been praised by organists as being truly of the organ. He traveled to Philadelphia to hear David Wood, the blind organist. He knew Samuel Strang, he revelled in S. P. Warren's performances, and he envied W. C. Carl's technic. When Guilmant visited us several seasons ago Pinton stayed away from his recitals. He feared an attack of apopleptic envy. One day in a piano wareroom he heard a small man play the Henselt F minor concerto. He was enchanted. He asked the salesman the name of the pianist.

"Albert Jeffrey, the organist," was the answer.

Pinton cried aloud, "The organist, and he plays the piano so beautifully!"

And he made Mr. Jeffrey's acquaintance. He heard his brilliant, his unique organ playing, and straightway arose in his bosom the dumb, remorseless god of envy. Pinton envied the organist his piano touch; he envied the pianist his mastery of the great box of pipes suspended in the choir loft. Pinton heard Paderewski play Chopin and became a crazy lover of the piano. He got a small upright and studied finger technic on a Virgil clavier. He consulted ten thou-

sand books on technic, and in the meantime could not play Czerny's velocity studies.

He grew thin, he forgot the taste of beer and sought the advice of many pianists. He soon found that pressing your foot on the swell and pulling couplers for tone color were not of the slightest use in piano playing. Subtle finger pressures, the unloosening of the muscles, the delicate art of nuance, the art unfelt most by organists, all were demanded of the pianist, and Pinton almost despaired.

He grew contemptuous of the king of instruments as he essayed the C major invention of Bach. He sneered at stops and pedals, and believed, in his foolish way, that all polyphony was bound within the boards of the Well Tempered Clavichord. Then the new alto came to the choir, and Pinton—it being springtide, when the blood is in the scherzoso mood—thought that he was in love. He was really athirst.

This Friday evening he was genuinely disappointed and thirsty. He turned with a sinking heart and parched throat into Pusch's old and dearly beloved resort. Earlier in his life he had often solaced himself with the ardent free lunch that John, the melancholy waiter, had dispensed. Pinton's mind was a prey to many emotions as he entered the famous old place. He sat down before a brown table and clamored for beer—amber beer, the only true companion. It came presently.

He was not alone at the table. As Pinton put the glass of Pilsener (domestic) to his lips he met the gaze of two sardonic eyes. He could not finish his glass. He returned the look of the other man and then arose with a nervous jerk that almost upset the table.

"Sit down, old pal; don't be crazy. I'll never say a word. Sit down, you fool; don't you see people are looking at you?"

The voice was low, kindly in intonation, but it went through Pinton like a saw biting its way into wood.

He sat down all in a heap. He knew the eyes; he knew the voice. It was the owner of the dark lantern—the mysterious man in the other house of that last Saturday night. Pinton felt as if he was about to become sick at his stomach.

"Lord, but you are a nervous one!" said the other, most reassuringly. "Sit still and I'll order brandy. It will settle your stomach."

That brought Pinton to his senses at once.

"No, no, I'll be all right in a moment," he said rather huskily. "I never drink spirits. I'll put away this beer. Thank you, all the same."

"Don't mention it," said the man, and he tossed off his Würzburger. Each man stealthily regarded the other. Pinton saw the stranger of the lantern and staircase. Close at hand he was handsome and engaging. His hair was worn like a violin virtuoso's and his hands were white, delicate and well cared for. He spoke first.

"How did you make out on that job—I don't fancy there was much in it? Boarding houses, you know!"

Pinton, every particle of color leaving his flabby face, asked:

"What job?"

The stranger looked at him keenly and went on rather ironically:

"You are the most nervous duck I ever ran across. When I saw you last your pocket was full of the silver plate of that pantry and I can thank you for a fright myself, for when I saw you I was just getting ready to crack a neat little crib. Say! why didn't you flash your glim at me or make some friendly signal at least? You popped out of sight like a prairie rabbit when a coyote heaves in view."

Pinton felt the ground heave beneath him. What possible job could the man mean? What was a "glim," and what did the fellow suggest by silver plate? Then it struck him all of a sudden. Heavens! he was taken for a burglar by a burglar. His presence in the pie pantry had been misinterpreted by a cracksman and he, the harmless organist of Dr. Bulgerly's church, was claimed as the associate of a dangerous, perhaps notorious, thief. Pinton's cup of woe overflowed.

He arose, put on his hat and started to go. The young man grasped his arm, and said in a most conciliatory fashion:

"Perhaps I have hurt your sensitive nature. It was far from my intention to do so. I saluted you at first in the coarse, conventional manner which is expected by members of our ancient and honorable profession, and if I have offended you I humbly beg your pardon."



His accent was genuine and that of a cultivated gentleman. Pinton, somewhat assured, dropped back in his seat, and, John passing by just then, more beer was ordered.

"Hear me before you condemn me," said the odd young man. "My name is Baston and I am a burglar by profession. When I saw you the other night at work on the premises next door to me I was struck by your refined face. I said to myself: 'At last the profession is being recruited by gentlemen, men of culture, men of refinement. At last a profitable, withal risky, pursuit is being dignified, nay graced, by the proper sort of person.' And I saluted you in a happy, haphazard fashion, and then you flew the coop. Pardon my relapse into the vernacular."

Pinton felt that it was time to speak.

"Pardon me, if I interrupt you, Mr. Baston; but I fear we are not treading on fair ground. You take me for a—for a man of your profession. Indeed, sir, you are mistaken. When you discovered me last Saturday night I was in the pantry of Mrs. Hallam, my boarding house keeper, searching for pie. I am not a burglar—pardon my harsh expression; I am, instead, an organist by profession."

The sickly green pallor of the burglar's countenance testified to the gravity of his feeling. He stared and blushed, looked apprehensively at the various groups of domino players in the back room, then, pulling himself together, he beckoned to melancholy John, and said:

"Johann, two more beers, please. Yes?"

Pinton became interested. There was something appealing in the signal the man flashed from his eyes when he realized that he had unbosomed himself to a perfect stranger, and not to a member of his beloved guild. The organist put his hand on the man's arm and said—faint memories of flutulent discourses from the Reverend Bulgerly coming to his aid—"Be not alarmed, my friend. I will not betray you. I am a musician, but I respect art ever, even when it visits us in manifold guises."

Pinton felt that he was a man of address, a fellow of some wit; his confidential and rather patronizing pose moved his companion, who slyly grimaced as he drank his beer.

"So you are an organist and not a member of the noble Knights of the Centrebit and Jimmy?" he asked rather sarcastically.

"Yes," admitted Pinton, "I am an organist, and an organist who would fain become a pianist." The other started.

"I am a pianist myself, and yet I cannot say that I would like to play the organ."

"You a pianist?" said Pinton in a most puzzled voice.

"Well, why not? I studied with poor dead Theodore Ritter in Paris, and I suppose my piano technic stood me in good stead in my newer profession. Just look at my hands if you doubt my word."

Aghast, the organist examined the shapely hands before him. Without peradventure of a doubt they were those of a pianist, an expert pianist, and one who had studied assiduously. He was stupefied. A burglar and a pianist! What next?

Mr. Baston, the gentlemanly burglar, continued his edifying remarks. "Yes, I studied very hard. I was born in Raleigh, and went to Paris quite young. I had good fingers and was deft at sleight of hand tricks. I could steal a handkerchief from a rabbi—which is saying volumes—and I played all the Chopin études before I was fifteen. At twenty-one I knew twenty-five concertos from memory, and my great piece, my Gelegenheitsstück, was the Don Juan Fantasy. Oh, I was a wonder! When Liszt paid his last visit to Paris I played before him at the ware-rooms of the Pleyels."

"M. Ritter was anxious for his old master to hear such a pupil. I assure you there must be some congenital twist of evil in me, for I couldn't for the life of me forbear picking the old fellow's pockets and lifting his watch. Now don't look scandalized, Mr. — eh? Oh! thank you very much, Mr. Pinton. If you are born that way all the punishments and preachments—excuse the vulgar alliteration—will not stand in your way as a warning. I have done time—I mean I have served several terms of imprisonment, but luckily not for a long period. I suffered most by my incarceration in not having a piano. Not even a dumb keyboard was allowed and I practiced the Jackson finger exercises in the air and thus kept

my fingers limber. On Saturdays the warden allowed me, as a special favor, to practice on the cabinet organ—an odious instrument—so as to enable me to play on Sundays in chapel. Of course no practice was needed for the wretched, God-forsaken psalm music we poor devils howled once a week, but I gained one afternoon in seven for study by my ruse.

"Oh, the joy of feeling the ivory—or bone—under my expectant fingers! I played all the Chopin, Henselt and Liszt études on the miserable keyboard of the organ. Yes, of course, without wind. It was, I assure you, a tremendous, a truly spiritual consolation. You can readily imagine if a man has been in the habit of practicing all day, even if he does 'burtle,' as Mr. Gilbert says, at night, that to be suddenly deprived of all instrumental resources is a bitter—a body blow."

Pinton, who by this time was far gone in beer and admiration, stuttered out an affirmative response. Then both arose after paying their checks, and the organist shook the burglar's hand at the corner, after first exacting a promise that Baston should play for him some morning at Steinway Hall.

"With pleasure, my boy. You're a gentleman and an artist and I trust you absolutely." And he walked away, whistling with rare skill the D flat waltz of Chopin.

"You can trust me, I swear!" Pinton called after him, and then went unsteadily homeward, full of generous resolves and pianistic ambitions. As he intermittently undressed he discovered, to his rage and amazement, that both his purse and watch had disappeared. The one was well filled; the other was gold.

"Damn polite burglars! damn p lite pianists! I guess I'll stick to organist after this," cried Pinton in a drunken rage.

And so he did.

### Marie Engle Asks Divorce.

CHICAGO, January 30.

MARIE AUGUSTA AMBERG, better known as Marie Augusta Engle, the opera singer, has filed a bill for divorce from her husband, Gustav Amberg. The latter is well known as a manager of operatic enterprises. The singer charges that he grossly deceived her before marriage and has since treated her with cruelty.

The complainant says that in 1867 Amberg married, under the name of Gustaf Anselberg, a woman named Ida, and that about ten years later he married one Julia Emma and lived with her for several years without procuring a divorce from his first wife. The second marriage was annulled as bigamous and the wife Ida afterward secured a divorce. Shortly after her marriage to Amberg, the complainant says, he became so cruel that she was compelled to leave him, but that on his promise to reform she returned to him. Since that time, she says, he has renewed his violence, and she is now afraid to live with him.

Mrs. Amberg is now singing at the Metropolitan Opera House. She has a fine light soprano voice and is a handsome woman. She returned to the operatic stage a year ago in London, singing at the Covent Garden Opera House, under the management of Sir Augustus Harris. Gustav Amberg was formerly the manager of the Thalia Theatre, when that theatre was frequented by the best German-speaking people in New York. Backed by William Steinway and other lovers of music and drama, Amberg transformed Irving Hall, at Fifteenth street and Irving place, into the Amberg Theatre. He ran that theatre with much distinction.—*World*.

**Fourth Mulligan Organ Recital.**—The fourth invitation organ recital by Mr. William Edward Mulligan took place at St. Mark's Church, Tenth street and Second avenue, on Sunday last, February 3. The soloists were Miss Caroline Mihe, soprano; Mrs. Chapman-Lindau, contralto; Mr. Harry Pepper, tenor; Mr. John C. Dempsey, bass, and Miss Charlotte Samuel, violin. An offertory anthem, *Thee Will I love*, by Fred. Brandeis, dedicated to Mr. Mulligan, was successfully performed for the first time.

### Theodore Thomas' Concerts.

THEODORE THOMAS and his Chicago orchestra of ninety players will give seven concerts at the Metropolitan Opera House in March. The full programs are as follows.

TUESDAY, MARCH 17, at 8:15 P. M.

Overture, Leonore No. 3.....Beethoven  
Symphonie Pathétique.....Tchaikowsky  
Symphonic Variations.....Dvorak  
Polonaise, A flat.....Chopin

Orchestration by Theodore Thomas.

Vorspiel, Die Meistersinger.....Wagner

SATURDAY, MARCH 21, at 8:15 P. M.

Variations, Choral St. Antoni.....Brahms  
Symphony, Eroica.....Beethoven

Songs—

In the Hothouse.....Wagner

Dreams.....

Orchestration by Theodore Thomas.

Emma Juch.

Introduction and closing scene, Tristan und Isolde.....Wagner

Emma Juch.

Overture, Fantasia, Romeo and Juliet.....Tchaikowsky

MONDAY, MARCH 23, at 8:15 P. M.

Sonata, F minor.....Bach

Orchestration by Theodore Thomas.

Symphony No. 4, E minor.....Brahms

Rafael Joseffy.

Concerto No. 4, G major.....Beethoven

Overture, Sappho.....Goldmark

TUESDAY AFTERNOON, MARCH 24, at 3:30.

Two marches, E flat, G minor.....Schubert

Symphony No. 7.....Beethoven

Concerto for violoncello.....Molique

Bruno Steindel.

Scherzo, op. 45.....Goldmark

Fantasia for harp.....Parish-Alvars

Edmund Schneck.

Marche Funèbre.....Chopin

Overture, Tannhäuser.....Wagner

WEDNESDAY, MARCH 25, at 8:15 P. M.

Symphony No. 1, B flat.....Schumann

Aria.....

Plunket Greene.

Concerto for violin.....Brahms

Max Bendix.

Overture, Hamlet.....Tchaikowsky

Wotan's Farewell, Die Walküre.....Wagner

Plunket Greene.

FRIDAY AFTERNOON, MARCH 27, at 3:30.

Symphony, From the New World.....Dvorak

Concerto No. 3, A major.....Liszt

Mr. Rafael Joseffy.

Bacchanale, Tannhäuser, Siegfried Idyl.....Wagner

Thil Eulenspiegel's Jolly Waggeries.....Richard Strauss

SATURDAY, MARCH 28, at 8:15 P. M.

Serenade No. 1, D major.....Brahms

Recitative and aria, Waft Her, Angels, to the Skies.....Händel

Mr. Ben Davies.

Symphony, B minor.....Schubert

Recitative, No. 1 Can Bear My Fate No Longer, Frei-

schutz.....Weber

Aria, Through the Forests, Freischütz.....

Mr. Ben Davies.

Overture, Leonore No. 3.....Beethoven

**A Thiers Pupil.**—Mr. Albert Gerard—Thiers made his second musicale the occasion of bringing forward a new contralto pupil, Mrs. St. Anna Weber, who can lay claim certainly to a superb voice and excellent method. She has a talent for opera.

**Scharwenka Students' Concert.**—A successful students' concert was given in the Scharwenka Conservatory of Music, 37 East Sixty-eighth street, on Wednesday evening, January 29, with the following performers:

Piano—Miss Alice Goldthwaite, Miss Henrietta Michelson, Master Arthur Hochmann. Vocal—Miss Minnie Gramm, Miss Augusta Bang. Violin—Mr. Chas. Mattmann. Assisted by Prof. Xaver Scharwenka, piano; Emil Gramm, violin; Miss Klara Leeb, piano; Mr. Walter Kaufmann, violoncello; Miss Helen Collins, accompanist.

A trio of Edw. F. Schneider for piano, violin and 'cello was one of the most successful numbers on the program in the hands of Miss Klara Leeb, Messrs. Gramm and Kaufmann. The 'cello work of Mr. Walter Kaufmann was significant in the ensemble, being admirably phrased, mellow in tone and exceedingly finished in style.



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BOSTON, Mass., February 2, 1896.

LOOKING over Masters of Italian Music, by R. A. Streatfeild, I found these erroneous statements. Mr. Streatfeild says *Cavalleria Rusticana* was first produced May 20, 1890. It was produced May 17, 1890. He speaks of the librettist of *L'Amico Fritz* as "Signor Suardon." The name of the librettist is Nicolo Daspuro. On page 222 it is stated that "the plot of *Pagliacci* bears a striking resemblance to a tale by Catulle Mendès, *La Femme de Tabarin*." The work by Catulle Mendès is not a "tale"; it is a tragi-parade in one act, and it was first produced in Paris at the Théâtre Libre, in November, 1887, with incidental music by Chabrier. But the story is an old one, found in the Spanish theatre.

Advice to fiddlers who propose to visit Boston: Make unto yourselves friends of the fiddlers of unrighteousness now exercising their calling in the Symphony Orchestra. Never mind your favorite concerto. Put not your trust in technic or passionate press agents. What *Vieuxtemps* says or what *Joachim* says is nothing to the purpose. Bring with you letters of introduction to prominent society people. Get some one to put you up at the Tavern Club. Then will the heart of the local fiddler be touched, and he may recognize your merit.

If you do not take such precautions your name at home may be Russian, German, Bohemian, Hungarian, French; in Boston it will be Dennis. For although your name may appear in *Riemann's Musik-Lexikon* (1894) as a "her-vorragender Violinvirtuose" or an "ausgezeichneter Violinist"—and, by the way, you will not find the name of any member of the Symphony Orchestra in this same *Lexikon*, except that of *Alwin Schröder*—before you come to Boston there will be shrugging of shoulders and shaking of heads; while you play at a Symphony concert, especially if you play triumphantly, the air will grow chillier and chillier; and after you are through, and are meditating a series of recitals, there will be shaking of heads and shrugging of shoulders. I do not say that all the local violinists will act in this way—the Lord forbid that I should do honest men and excellent musicians such rank injustice!—but there are some who will pour confidences into society's ear, as "What, Monsieur Chantrelle a good player? Nonsense! He's a scraper; he's a charlatan; don't hear him; you would be disappointed." Or pupils are thus poisoned as to their minds, and they communicate the poison. Take my advice, O ye wandering stars, get letters to the patrons and patronesses here in Boston; then will you be greeted with smiles when you appear, although there may be knives under the dress coats of the smilers.

Now, of course, if you are a pianist, Monsieur—

A concert was given in the Boston Theatre January 26 in aid of St. James' Church. There was a large chorus—230 voices the program said; there was an orchestra of Boston Symphony men. The solo singers were Miss Franklin, Miss Agot Lund, Messrs. Rickerson, Clifford and Beresford. The accompanists were Messrs. Kugler and McLaughlin. Mr. Augusto Rotoli was the conductor. The program included Rossini's *Stabat Mater*, choruses of

Palestrina, Schubert, Mendelssohn; songs sung by Miss Franklin, Messrs. Clifford and Beresford, and two orchestral numbers.

This concert gave pleasure in many ways. The features of the program, if the performance be taken as a standpoint, were a *Panis Angelicus* of Palestrina, the Twenty-third Psalm of Schubert (female chorus), and the *Eia Mater* of Rossini. Seldom, if ever, have I heard in Boston such admirable chorus singing. Not only were the attack, the balance of parts, the intonation excellent, but the walk of each part was clearly defined, and all nuances were remarkably observed. As for the performance of Palestrina's motet, it was the finest example of musical intelligence, knowledge of special traditions, pure taste and authority on the part of a conductor that I have yet observed here at a choral concert. Mr. Rotoli's reputation as a conductor was long ago established in Rome and recognized in London. It is a pity that he is not now leading some chorus of picked voices—some society like the Cecilia.

A thrilling effect was gained in the *Inflammatus* by putting some of the brass instruments in the top gallery. Miss Franklin sang delightfully an Irish song—by Miss Lang, if I am not misinformed; Mr. Clifford's noble voice was heard to sonorous advantage, and Mr. Beresford made a profound impression in the *Eia Mater*.

The *Shop Girl* was produced for the first time in Boston at the Hollis Street Theatre January 27 by the George Edwardes Company, from the Gaiety Theatre, London. Mr. Barton Johns conducted. Violet Lloyd, Dorothy Douglas, Connie Ediss, W. H. Rawlins, Harry Grattan, George Grossmith, Jr., and Bertie Wright were the chief comedians. The theatre was crowded.

The first act was intensely amusing, perhaps not so much on account of the brilliancy of the text as on account of the amazing go of the people on the stage. The second act was dull, in spite of a pretty dance and the song *Beautiful, Bountiful Birdie*. Nor was I consoled by the late appearance of mastodontic females in tights who were moved up like heavy artillery against the audience.

But what dash in the first act! Delicious was the Tale of the Foundling as sung by Miss Ediss. Then there was Mr. Wright, a mercurial little man, with inexhaustible lungs and legs. How he danced! How everybody danced! The trouble was they danced all the time. But Mr. Wright as floor walker was far more amusing than when he appeared as Jap or Roman soldier. Then that ponderous repartee in the second act between *Hooley* and *Miggles*, repartee that sounded as though it had been obtained at a hardware store! The women as a rule were dressed with hideous taste, and undressed in still more hideous fashion. Their forms suggested all species of architecture known, from the time of Vitruvius to that of McKim. Pleasant is the memory of Miss Lloyd and Miss Douglas; pleasant is the thought of nimble legged Bertie Wright!

The Apollo Club gave its 149th concert in Music Hall January 23. Miss Gertrude May Stein and Mr. Ondricek assisted. Mr. Lang, of course, was the conductor.

The part songs were *Gaily We Ride*, Sturm; *Evening Echoes*, Pache; *Miller's Song*, Zöllner; *Bedouin's Song*, Foote; *By Celia's Arbor*, Horsley; *Marietta*, Italian folk song; *Evening*, Zerlett; *Rhein Wine Song*, Mendelssohn.

Songs in praise of love and wine add to the enjoyment when you are seated at a table and there is smoking with drinking and laughter. Although your throat is rusty and your ear designed for anatomical purposes only, yet is the merriment contagious, and you too join in lusty chorus. A male club should sing around a table spontaneously, carelessly, recklessly. Perhaps it is another instance of imperfect sympathy, but I confess that to me a cut and dried conventional concert of a male club is apt to be a bore; and the better the singing, the more intolerable the boredom. There is something grimly pathetic in list-

ening to a chorus of young and old men faultlessly clad, with pleasingly combed hair, singing odes to Bacchus in the driest of all halls; asking foolish questions of birds as to where they are going, what they are doing, what do they think, whether they will carry parcels of affection, &c. Then, of course, there is a solemn song to the woods or the stars, with a humming chorus and a bleping tenor solo, or there is the refrain of *zum, zum, zum, zum*. I conducted a male club once, to the great detriment of the morals of Albany, N. Y., as Arthur Mees can tell you, and I then noticed this singular fact: In drinking songs the teetotalers always sang with an enthusiasm approaching Corybantic frenzy, while the rounders and dead game sports—pardon my language, but there is a renaissance of pugilism in Boston, and there will be some interesting friendly trials of athletic skill in Music Hall the 4th, "sixteen rounds or more under aldermanic license"—the sports, I say, took little interest in such Bacchanalian ditties; they affected the sentimental, which was to them as an effervescent bromide. Lord, how we are wandering!

Now the Apollo Club sings nicely, as regards precision, purity of intonation—you know the rest of the sentence; we call it here formula 13. But they have an unworthy trick of accenting monotonously the first beat of every measure, for Mr. Lang has not taught the men that bars are meaningless, and that a musical sentence is not punctuated by them; or his precepts have fallen upon stony ears. I think well of the natural musical ability of the members of the Apollo, so I suppose the fault is with Mr. Lang. However, I do not intend to take a shy at him this week. Poor man, he has trouble enough; he will lead Verdi's Requiem to-night.

Miss Stein made a very favorable impression, singing Bemberg's *Morte de Jeanne d'Arc*, a pretentious and futile thing; Harris' *Spring Time*, and Van der Stucken's *Jugendliebe*. Her rich and sympathetic voice appealed directly to the audience, and her spirit and passion kindled enthusiasm. Only, look out, Miss Stein; be a little more careful in your attack, and don't get into the habit of abusing the portamento.

Mr. Ondricek played a suite of Raff, Wagner's *Albumblatt* and his own fantasia on airs from the *Bartered Bride*. Extraordinary tone, great technic, and yet queer phrasing at times, and the suspicion that the violinist is not *musikalisch* through and through. He, too, was loudly applauded.

Mr. Frederick F. Bullard gave a concert of his vocal compositions in Steinert Hall January 29. The singers were Mrs. Rice, Miss Whittier, Miss Edmonds, Mr. Deane, Mr. Albert Bullard, Mr. Townsend, Mr. Wellington. I insert here the program, to show at a glance the character of the concert:

Madrigal, *Love Came Down from Out the Sky*, from The Aztecs.

Mrs. Rice, Miss Edmonds, Mr. Albert Bullard and Mr. Wellington.

Songs for contralto, *So Long Ago* (MS.); The Singer...

Miss Edmonds

Songs for baritone, *Beam from Yonder Star* (MS.); My

Mother (MS.)..... Mr. Townsend

Songs for soprano, *I Would Be a Cloud* (MS.); Lullaby

of the Madonna in the Palms (MS.)..... Miss Whittier

Quartet, *The War Song of Gamelbar* (MS.).....

Mr. Deane, Mr. Bullard, Mr. Townsend and Mr. Wellington.

Songs for soprano, *The Ballad of the Sisters*; *The Water*

*Lily*..... Mrs. Rice

Song for bass, *Hymn of Pan*..... Mr. Wellington

Song for contralto, *You Shall Not Go*..... Miss Edmonds

Songs for soprano, *Coeli* (MS.); *Good Night*, Little

*Girl* (MS.)..... Miss Whittier

Songs for bass, *The Heart of the World* (MS.); *Notting-*

*ham Hunt*..... Mr. Wellington

Duet, *To Me the Sun*, from the Aztecs.....

Mrs. Rice and Mr. Townsend

Song for baritone, *A Vision of Music* (MS.)..... Mr. Townsend

The singers did full justice to the songs, and the hearer had a fair opportunity of judging the merits of Mr. Bul-

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lard's work. The man is a sincere, industrious, thoughtful musician. His songs are free from affectation. But there is little spontaneous, haunting melody; the harmonic progressions are not grateful in response to the thought expended on them, and there is no evidence of marked dramatic feeling. I regret to say the songs sounded pretty much alike. It seems to me Mr. Bullard worked too hard over them. In his endeavor to escape the conventional and the trivial, he has run into the kingdom of labored monotony. The hall was crowded with an applauding audience.

The program of the thirteenth Symphony concert last night was as follows:

Symphony, Rustic Wedding.....Goldmark  
Elizabeth's Greeting, Tannhäuser.....Wagner  
Suite No. 2, E minor, Indian.....MacDowell  
(First time here.)  
Legend of the Pariah's Daughter, Lakmé.....Delibes  
Overture, Demetrius Donskoi.....Rubinstein  
(First time at these concerts.)

The feature of the concert was the first performance here of Mr. MacDowell's new suite. Melba was the singer, and she undoubtedly drew the crowd, which was great; but singers come and go; they are the sport of fashion; their memory is a tradition, dear to the old, challenged by irreverent youth; while a serious composition by a strong man goes to succeeding generations for judgment.

As it was a "prima donna" night, Mr. MacDowell was unfortunate, for his suite was sandwiched in between two tunes for the soprano; and an audience on such an occasion is in no mood to consider thoughtfully a new work, especially when it is of such an unconventional character.

That Mr. MacDowell took some or all of his thematic material from North American Indians does not interest me in the slightest. I go to a concert to hear music, not to study or discuss folk lore.

Then these "Indian tunes." Might not some retired warrior avenge himself upon the white oppressor by inventing some melody on the spur of the moment? Somehow or other, I always associate Indian tunes with Mr. Krehbiel. I see him in close confab with a 'plug hatted' venerable chief, as they discuss folk songs over a jug of firewater. The phonograph is close at hand. The firewater begins to work, and old Three-Tones-in-His-Voice chirps like a cricket. "Did you ever hear this, my pale-faced brother? Listen to the Scotch snap." The phonograph records the wondrous melody. Another drink, another folk song, another burst of confidence to the phonograph. Why, the little jug is an anthology!

Mr. MacDowell may take his themes where he pleases, from an intoxicated chief who weeps at the name of J. F. Cooper; from Brer Krehbiel and his fellow explorers; from a relative of George Catlin; or from the rich storehouse of Mr. de Koven. The question is, What does Mr. MacDowell do with the tunes after he takes them home?

You have already answered this question, and I shall not go over the same ground. His suite seems to me the strong work of a singularly imaginative man, who is a master of expression. He paints his pictures; he gives them no specific titles. Find what you please in them. How often must it be repeated, There are no ideas in music except musical ideas? If Mr. MacDowell puts at the head of a movement "dirge-like, mournfully," and you have for the title of the suite "Indian," there is sufficient stimulus to your own intelligence.

I find in this suite, as in other works of the composer, rare beauty and entrancing wildness in harmonic progressions; disdain for conventional modulations, cadences, figures, padding dear to pedagogues; the avoidance of pretty shopkeeping talk. Here is no thought of crudeness; no awkwardness imperfectly erased; no meaningless correctness that maddens; no clutching after the bizarre. Even in the most frantic moments there is the assurance of serenity that stands apart and looks on at the orgy.

And I hear an individual voice. 'Tis a virile, tender voice; a voice that does not stammer, does not whine, does not wax hysterical; the voice of a composer who not only must pour out that which has accumulated within him, but knows all the resources of musical oratory. 'Tis the voice of MacDowell.

When now the pretty symphony of Goldmark is played I remember the impertinence of "Willy" in Paris: "This interminable Marriage should be consummated. But the Germans take so much time in everything."

The overture to Rubinstein's forgotten opera deserves to be forgotten. How the composer strains and twists! And the result is—nothing.

Melba was not at her vocal ease in the air from Tannhäuser. If her performance was without heroic proportions, it was, on the other hand, not frankly tender and womanly. In the air of Delibes she was more the mistress of her acknowledged art; yet the brilliancy of her coloratura was not as dazzling as on former occasions. This is not surprising; she has worked hard this season.

PHILIP HALE.

### Boston Music Notes.

BOSTON, February 1, 1896.

A program of compositions by women played before the Rhode Island Women's Club:

Miss Emma S. Hosford, soprano; Miss Carolyn Belcher, violin; Mrs. Anne Gilbreth Cross, piano:

First movement of sonata, D minor,  
Clara Kathleen Rogers (Boston)  
Sans Toi, . . . . . Guy d'Hardeiot (Paris)  
Chanson Slave, . . . . . Camille Chaminade (Paris)  
Hymne à Eros, . . . . . Auguste Holmes (Paris)  
Etude de Concert, Agathe Backer Gröndahl (Christiania)  
Mélancolie, . . . . . Camille Chaminade (Paris)  
Gavot, . . . . . Adele Aus der Ohe (Hanover, Germany)  
Andante, . . . . . Helen Hood (Boston)  
Rhapsody, . . . . . Margaret Ruthven Lang (Boston)  
Nocturne, . . . . . Harriet P. Sawyer (St. Louis)  
Regrets, . . . . . Jennie Prince Black (New York)  
Cynthia, . . . . . Mary Knight Wood (New York)  
Song of Solomon, . . . . . Mrs. H. H. A. Beach (Boston)  
Romance, . . . . .

On Wednesday afternoon, January 29, at Providence, R. I., the above program of compositions by women was given by women and to an audience of women. The concert was in the charge of Mrs. Cross, who arranged the program, engaged the artists, and in fact did all the work that carried the entertainment to a successful issue. The Rhode Island Women's Club has a membership of 250, to which it is limited, and nearly all that number were present in the hall connected with the Fielden and Chace School, where the weekly meetings of the club take place. Many of the ladies composing the club are also members of musical organizations, church choirs, teachers of music, both vocal and instrumental, or interested in the subject. The club meets every Wednesday afternoon, that is, four times a month, but when a month chances to have five Wednesdays the extra one is utilized for some special entertainment, this year for a concert. Mrs. Cross is as well known in Providence as in Boston, having taught in the former place for some time, so they knew they were making no mistake in placing the musical matters in her hands. The result was most satisfactory to everyone, and after the concert closed a vote of thanks was given by the club to Mrs. Cross. Tea and a social hour followed, the ladies being most cordial in entertaining their guests. During the concert Mrs. Cross gave a short sketch of the composers, their work, &c. The one about whom there seemed to be the least known was Agathe Backer Gröndahl, of Christiania, the American publishers of her music knowing only that there was such a person. Miss Hosford made an immediate success, both her group of songs being warmly applauded. Miss Carolyn Belcher played like the

little artist she is. Next spring she, with other of Miss Lillian Shattuck's pupils, will go abroad for three or four years' study.

Mrs. Charles R. Adams has just received from Mme. Emma Eames-Story one of her latest photographs, which shows that she has become thinner than when here last year. Mr. Adams has had so many pupils who have become celebrated that his collection of their photographs is an interesting one.

Mrs. Harriet R. Morgan, Miss Hayden, Miss Hoyle and Mr. Van Veatchon Rogers were the soloists at Mrs. Charles Gardiner Hovey's musical on Tuesday evening. Mrs. Morgan and Miss Hayden are pupils of Mr. Charles R. Adams. Mr. Rogers used the new harp he has recently purchased from Lyon & Healy, and is enthusiastic in its praise.

Miss Caroline Gardner Clarke, Mr. Ivan Morowski, Mr. Norris, Mrs. Ruggles, of Worcester, and Mr. Charles L. Safford will give a concert at Lincoln, Mass., next Wednesday evening.

Mrs. Jennie Crocker Follett, soprano, and Miss Olive Mead, violinist, will be the soloists at the next Cecilia concert, on February 14.

Mr. William Heinrich announces that the series of vocal chamber concerts will take place in Association Hall March 3, 17, 24, April 14, 21 and 28, the following quartet choirs singing in the order named: Arlington Street Church, Central Congregational Church, a selected quartet, the names to be given later; New Old South, Trinity, Berkeley Temple, making six concerts in all. The subscription list is a long one, numbering over 250 names, among which are included those of the leading musical and society people of Boston and vicinity. Many of these subscribers have taken more than one ticket, so the success of the concerts is assured. Miss Julia Terry, care of Wilhelm Heinrich, 149A Tremont street, may be addressed in regard to other particulars as well as for tickets.

Mr. Melbourne A. Marks gave a fine musical at his residence on Wednesday evening. Miss Goddard, soprano; Mr. Highland, bass; Miss Belle Marks, organist, all of the Eliot Congregational Church choir, at Newton; Miss Avis Day, soprano, and Miss Belle Day, contralto, of Warren Avenue Baptist Church choir; Miss Cost, reader, and Miss Smith, an advanced pupil of Mr. Mahr, violinist, took part. The program comprised a piano duet, two part songs, two soprano songs, two readings and a violin solo.

Mr. Sidney Homer's class in the study of Wagner's Nibelungen Ring meets every Saturday at 12 o'clock. The class evinces the greatest interest in the lessons and is progressing finely. Just at the moment special attention is called to the Wagner operas, the season of German opera opening here on Monday evening. Each of Mr. Homer's pupils has a complete set of the Ring, a valuable possession.

Mr. Carl Sobeski has just returned from Washington, where he was the guest of Mr. and Mrs. Addison Atkins, of the Brooklyn Eagle. M. Sobeski sang at a number of musicals and was the recipient of many social attentions during his stay. Later on in the season he goes again to Washington to sing.

There was a song recital on the afternoon of January 29 at the Beaconsfield Casino, in Brookline, by Miss Isabel Dodd and Mr. Sullivan A. Sargent, assisted by Mr. Hoffman, the violinist.

Mrs. Gertrude Taylor McKee sang for the Hillside Club, of Winter Hill, on January 23. She sang for the Norumbega Woman's Club at their reception on Saturday, January 18.

Miss Gertrude Walker has been singing recently before the Epworth League at Hyde Park, Mass.; the Y. M. C. A. Star Course at Dover, N. H., and the Lyceum course at Kennebunk, Me.

William F. Apthorp lectured on Giuseppe Verdi before the Handel and Haydn Society on Thursday evening, January 30, at Bumstead Hall. Mr. Apthorp was assisted

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by Mrs. J. E. Tippet, soprano; Mr. Claudius Deslouis, baritone; Mr. Albert Van Raalte, violinist, and Mr. H. G. Tucker, pianist.

Miss Angot Lunde sang in Clinton, Mass., last Friday evening.

Miss Marguerite Hall is to be the soloist February 4 in the Chicago chamber concert.

Mrs. John F. Wood has arranged to give a series of musicales at her residence, 237 West Canton street. They will take place every Tuesday evening in February.

Mr. Frederick W. Jameson gave a song recital last Monday evening at the residence of Mr. and Mrs. Henry M. Nichols, 530 Massachusetts avenue.

Miss Gertrude Capen gave her lecture on How to Converse before the Unitarian Alliance in the New South Church last Friday evening.

Miss Inez Day gave a concert in Chickering Hall Saturday afternoon, assisted by Mr. T. Adamowski and Mr. J. Adamowski.

Mr. Philip Greeley, the composer of many popular songs, is to write an opera, the libretto to be by Mr. William H. Gardner, of Winthrop.

Miss Sara Peakes, formerly of this city, and Miss Gordon, one of her pupils, hold informal receptions at their studio, 1416 Chestnut street, Philadelphia, every Wednesday.

The third of the successful series of Young People's Concerts in Brookline was given Wednesday at 4 P. M. in Union Hall, Brookline. Mr. Carl Faelten and Mr. Stephen Townsend were the soloists. These concerts have proved exceptionally pleasant and instructive, the programs being enjoyable to old and young alike. The concerts last but an hour.

A delightful musicale was given by Col. Thomas L. Livermore at his home in Jamaica Plain.

The next in Mrs. Emma Tuttle James' course of dramatic recitals in Newton will be on next Tuesday at the home of Mrs. John L. Whiting. Mrs. James will have the assistance of Miss Theo Goodrich, soprano; Mr. Claude Fischer, violinist, and Mr. George H. Howard, director of the Boston Training School of Music, pianist.

Mr. and Mrs. Arthur W. Dewey are about to give a series of musical entertainments at their Jamaica Plain home.

Mr. Butterfield, who is now at the Copley Square School, is receiving many applications for lessons in his method of sight singing.

Max Heinrich will give two song recitals in Steinert Hall on the evenings of March 16 and 23.

**St. Francis Xavier's Recital.**—A very interesting and successful musical recital was given in St. Francis Xavier's College Theatre on Tuesday evening last, February 4. Following was the program performed:

D major quartet, first movement, Mendelssohn, Dannreuther String Quartet; scene and aria, Faust, Gounod, Mlle. Alida Varena; polonaise in A flat, op. 58, Chopin, Mr. Gaston M. Dethier; A Song of Faith, Chaminade, Monsieur Mauguère, of the Metropolitan Opera; air (Bach), Moment Musical (Schubert), Dannreuther String Quartet; Aime-moi, Chopin, arranged by Viardot; Mia Picciarella, Gomez, Mlle. Alida Varena; pastorale, capriccio (Scarlatti-Tausig), fourth barcarolle in G (Rubinstein), fantasia, impromptu, op. 66 (Chopin), Mr. Gaston M. Dethier; Malgré moi, Pfeiffer, Monsieur Mauguère; C. minor quartet (the molto lento and final movement), Rubinstein, Dannreuther String Quartet.

**Not Responsible.**—William Otis Brewster, organist of Calvary Methodist Episcopal Church, 129th street and Seventh avenue, has denied that he was in any way responsible for the discharge from the choir of Miss Georgie Parks, a cornetist.

"The circulation of such a report does me a great injustice," Mr. Brewster said. "My salary was increased on January 1, so I'm not to get the \$600 a year Miss Parks was getting. Miss Parks is a charming young woman, and she and I have always been great friends. There has scarcely been a service when I have not transposed some song for her convenience."

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#### PLUNKET GREENE SONG RECITAL.

**M**R. PLUNKET GREENE gave his first song recital on Tuesday afternoon, January 28, in Carnegie Chamber Music Hall. He is an artist who is always thoroughly welcome. We have singers better gifted in the way of a vocal instrument than Plunket Greene, but there are few, very few artists, who can rival him in sincere, manly and wholly sympathetic delivery. His manner is just as convincing as it is unassuming, and the technical finish of his style ordinarily beyond cavil. He sings excellently in foreign languages and possesses the art of humor even to its rollicking stage, quite as much as the art of poetic feeling which can blossom in essential places into sterling passion.

A large audience welcomed the singer, who was accompanied by Victor Harris. He sang a chronological program, composed in its first part of art songs and folk songs, dating from the seventeenth to the nineteenth century and embracing composers of different schools. The second half was devoted to old French, Breton, Scotch, Irish and English melodies set to modern words. He was enthusiastically received, and gave, among other encores, the strong, effective monotone picture Einton of Cornelius, a powerful test of vocal nuance and control. It was excellently sung, varicolored and expressive, and proved one of the most thoroughly artistic numbers of the afternoon.

Dimanche à l'aube was delicious and Le Départ was full of earnest, truthful feeling. But these are songs which come within more average province than the weirdly plaintive ghostly old Irish song O ye Dead. A song like this finds Plunket Greene with a monopoly. He sings it wonderfully well, and can taper his tone to a far off melancholy haunting, unearthly tinge which speaks of things no longer mortal, but infinitely bodiless and sad. And the absence of artificiality, the simplicity and earnest refinement of this lyric bass are rarely satisfying and impressive.

To sing songs old and new with just intelligence and sentiment, to sing the various schools, French, German, Italian, English, with due and appropriate feeling, and to command the facility in language which makes the medium harmoniously fluent and correct, means many gifts. Plunket Greene has certainly many gifts, the greatest of which is not the voice itself. His intelligence and discreet good taste, however, in the use of the voice he has, are wholly artistic and commendable.

He wound up with Father O'Flynn for an encore, and after an exposition of varied emotion deep and refined, managed to wield a figurative shillelah and gave an example of a deliciously substantial brogue. He is versatile.

#### KNEISEL QUARTET CONCERT.

The Kneisel Quartet, of Boston, gave its third concert this season on Tuesday evening, January 28, in Mendelssohn Glee Club Hall. There is a monotony in praising the merits of this organization, which so rarely permits the entry of any unfavorable wedge of criticism. The largest audience of the season assembled to appreciate its finished, intellectual work, which was, if possible, more worthy and interesting than usual. Beethoven's quartet in C minor

from the opus 18, Schumann's A major quartet, and the Händel Concerto Grosso, arranged by Bachrich for seven stringed instruments, constituted the program. In this latter work the quartet had the assistance of Messrs. W. F. Krafft and G. Strube, violins, and Mr. K. Keller, double bass.

The Concerto Grosso, novel in its sonorous dress, was interesting and effective, but the Schumann quartet was nevertheless the pièce de résistance of the program. The atmosphere of poetry and romance was sustained with noble sympathy, and each member of the quartet dreamt simultaneously and unvaryingly the dream of Schumann's radiant, clear tenderness when this work was brought forth to the light. The ensemble was perfect, the phrasing absolutely in union and the tone color something to hark back to through our memory of sound with keenest pleasure. Altogether an eloquent, elevating and rarely finished performance.

The smoothness in rhythm was admirable. The work, intellectual and technical, of this quartet puts other string organizations into dark and ill-comparing corners, if not into something like despair. Tremendous applause greeted the Schumann performance. But applause and appreciation were plentiful at this last concert for everything, the largest and most intelligent audience of the season doing judicious honor to the occasion. Beethoven was handled with firm, chaste dignity and reserve. A fine effect in contrast was made between this quartet and the Schumann work, the spirit of the players being adapted with equal sympathy, unity and understanding to both.

We should like to hear this Kneisel Quartet more often if possible. Inspiration, as much as a fine analytic intelligence, governs their work. There is an unbreakable bond between the players, who attain results unknown to any similar American organization. Joachim would take delight in the Kneisel; the American public seems waking up to do the same thing.

#### Munroe Resigns.

**A**T a meeting of the board of government of the Worcester County Musical Association, held in the library Tuesday morning, various matters of business were transacted, and then President A. C. Munroe said he was obliged to retire, but would leave a communication that he was absolutely obliged to make for business reasons. This was his resignation. It was rather sudden.

For five years Mr. Munroe has desired to retire from executive management, but was reluctant to do so till the festival was put upon a paying or at least a self supporting basis. In 1894 the festival paid for itself, and Mr. Munroe resigned, though he was prevailed upon to reconsider his action. The season of 1895 closed with nearly \$300 to the good, and the association never was in better condition than now. Hence Mr. Munroe feels that he can honorably retire, and business pressure demands that he should. The most distinguished festival ever given was the last. There are trust funds amounting to \$7,000, and all bills are paid.

Mr. Munroe's withdrawal this year is final. The question is, Who shall succeed him? Hon. Stephen Salisbury's name has been often mentioned for the presidency, but it is understood that when he joined the association, some two years ago, it was with the express understanding that he should not be asked to take office. Whether the fact that he no longer holds political office would affect his present desires in the matter is not known. He would, of course, be a very desirable man for the place.

However that may be, the real quest is, after all, for an executive officer, a business manager, who might hold any title that the association should deem fitting. There are men in the association who might become very efficient in such a position, if they could or would give the time necessary for such exacting, laborious and often delicate duties. To find a man who has both the ability, the disposition and

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the opportunity, will be the nut for the association to crack, at the annual meeting, Thursday, February 13.

In case no member of the association is ready to assume the responsibility of management, then some outside man must be taken. In that event one of the first to receive consideration and to deserve it will be Mr. Charles A. Williams, of C. L. Gorham & Co., who knows the association affairs like a book, has a wide familiarity with music and a broad understanding of it, and, above all, has a wide acquaintance among musicians and musical people, and has had a very valuable experience in dealing with the "quips and cranks and wanton wiles" of pianists, prime donne and passionate press agents. Of his enterprise and energy there is no need to speak.

The details of the meeting of the board of government, Tuesday, were the re-engagement of Mr. Zerrahn as conductor-in-chief and C. L. Safford as organist; the selection of The Messiah for the opening concert of the festival, Tuesday evening, September 23; Massenet's Eve, complete, for Thursday afternoon; a modern choral work (yet to be selected) for Friday night. Several new choral and instrumental works are under consideration. Mr. Zerrahn will have the assistance of another conductor, if necessary, as it probably will be.

It is too early yet for serious talk about artists. The big ones won't make contracts till spring, when the season is closing, and they can see whether their prospects promise better in Europe or in America. Nordica, whom many would like to hear again in Worcester, says: "Write me again later." That is the way they all talk.

Clearly, what is needed in order to put the association upon a firm foundation is an increase of its permanent fund. It ought to be quadrupled. The festival is now in some sense a national institution, and contribution to its endowment might properly be considered a civic duty. Other public institutions certainly are regarded in that aspect.

President Munroe's letter of resignation is as follows:

WORCESTER, January 26, 1896.

Members of the Board of Government and Fellow Members of the Worcester County Musical Association:

The items making up the current income and current expense of the association for the past year being now complete, it is possible for me to congratulate you upon the eminently satisfactory results of the year, both musical and financial—the first being already known to you, and conceded by all whose opinions are of value, and the latter being now for the first time made evident in the figures of our treasurer, showing an income of \$13,477.80 and an outgo of \$13,086.97, leaving a balance to add to our fund of \$390.83, besides an addition from interest upon funds in savings banks to be credited, our total available invested funds being \$9,644.79.

This, with our accumulation of books, furniture and fixtures, estimated at \$12,000, shows a healthy growth and substantial indorsement of your great work by our citizens and the country at large. This is not a large sum, however, when we consider the magnitude of the work, the great risk annually incurred, and the number of years it has taken to achieve the results indicated.

The improved methods of administration introduced the past two years have met with the approval of our patrons and enabled us to plan for larger results.

From the modest but enjoyable "convention" of former days you have grown to become the Worcester Music Festival, the equal of the sister festivals of England, whom you have taken for your model—from an annual expenditure in 1863 of \$300 to \$13,000 in 1895—constantly supported by music lovers. Allow me to advise you to continue to follow the paths by which you have reached such eminence, never allowing the siren voice of soi-disant critics or pretended friends to lure you from the course so long and successfully followed, of placing before the masses melodious music, not too advanced for the common mind, and to avoid a tendency liable to occur, to follow the advice or suggestions of writers for the press of other cities, not especially interested, it may be supposed, in our success.

If we have interesting works upon our shelves the public are anxious to hear, we fail in common business sagacity if we refrain from giving them because some outside party, not interested vitally in our prosperity, writes in their local paper that the work is "musty," or that it "smells of the closet;" neither ought we to insist upon our individual preference, to the exclusion from our programs of selections pleasing to the majority of our patrons. We have from the first been very free from this, and I trust will so continue.

A large item in the annual expenses account is the orchestra, and especially as carried out by us to the minutest detail in the employ of extra men for special parts or instruments beyond the number advertised, in order to add completeness to every performance, where other festivals avoid this cost, saying "this is too expensive, and the public generally will not know the difference." I still think, however, that the public have a right to expect the best things possible from our festivals, and that it is their confidence in such results that has aided greatly our efforts.

We are handicapped to a considerable extent as compared with sister associations by the fact that Worcester has no public hall, and for that reason we paid \$400 more for hall rent festival week than did the Springfield association in May last, and, having a large library, we are obliged to pay \$250 per annum for a room for its storage and care. Other items of expense involved by our larger arrangements bring our administration expenses, not included in purely musical outgoes, to some \$3,000 annually in excess of amount necessary to carry on a successful spring festival of brilliant concerts largely of a miscellaneous nature, as done elsewhere.

While mentioning with pride and pleasure the efficient aid we have received from Mr. C. H. Davis, the late Stephen Salisbury, Hon. Stephen Salisbury, (Hon. Edward L. Davis and others on repeated occasions, I cannot refrain from expressing the hope that has animated me, that among the many wealthy men of whom Worcester boasts and whose wise liberality is well known there would be found sufficient interest in our work to lead to the establishment by them of a permanent fund in the hands of trustees of at least \$30,000. The Handel and Haydn Society, Boston, possesses such a fund. This sum well invested would provide an annual income sufficient to enable the officers of the association to proceed with the largest arrangements for the annual festivals, with no anxious thought as to the financial results.

A prominent citizen said to me recently: "The work done for so many years by the gentlemen connected with the management of your association, and their sacrifice of time and money in behalf of the annual festivals, by which the name and fame of Worcester have been actually spread throughout the world, deserve recognition at the hands of our men of means, especially in those interested in matters of music and art, who should come forward and place your institution upon a firm basis, beyond the fear of want or the chance of fortune." I believe this will be done.

If you ask me, does your hope run so high as to lead you to anticipate the happening here of what has happened elsewhere, viz., the expenditure of \$350,000 by Mr. Clark to furnish in central New York city a home, with concert hall, rehearsal hall and fine conveniences of many kinds for the Mendelssohn Club, the expenditure in Cincinnati by Reuben F. Springer of \$300,000 for the Music Hall there, or of Andrew Carnegie of \$500,000 for the music hall and library building but quite recently presented by him to the city of Pittsburgh, I reply yea—very, my faith is equal to all or any of these; it may not come in my day or yours, but I rest firm in faith of the ultimate accomplishment in Worcester of similar results.

I can only regret that such result should not have been attained during my term of office. This is, however, impossible, as I now close my official connection with the association. I have felt the necessity for withdrawing for several years, and, as you know, declined to be considered in connection with the office of president one year ago.

I sensibly felt at that time the impossibility of giving proper attention to the duties of the office, and the addition since then to my insurance interests of the companies and business of another agency—still further augmented by the acceptance of the management of another great company, in consequence of which I have now the care and oversight of the business interests of fourteen large corporations, as their official representative for central Massachusetts, I find it a physical impossibility to longer give that attention to the interests of the Worcester festivals absolutely demanded.

I therefore, with heartfelt acknowledgment of your kindness and indulgence, and a full appreciation of the faithful and united interest and earnest labors of each and every member of the board of government, by which success has been achieved and the harmony existing among its members during my entire connection with the association, tender to you my resignation of the office of president and executive officer of the Worcester County Musical Association.

You will allow me to add that in closing my official connection with the organization I shall continue to entertain a lively interest in its success. I could not, were I otherwise disposed, cease to feel a vital interest in the beautiful, strong and elevating influences of music, as brought out in variety, majesty and beauty at your annual festivals, whose care and supervision have so largely entered into my life.

May God's blessing rest upon you and His favoring care follow your continued labors in the interests of the "divine art."

Yours faithfully, ALEXANDER C. MUNROE.  
—Worcester Daily Spy, January 22.

## Music in Switzerland.

MONTEUX, December, 1895.

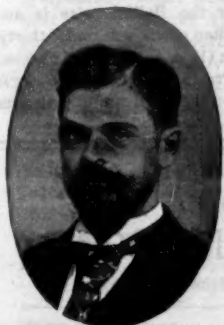
CHRISTMAS DAY, 1895! A beautiful, clear, enchanting day; a day of warmth and sunshine, when winter seems to repent her sulky moods, her freezing spells, her fits of "blowing cold," and with almost the coyness of a young spring she stretches forth her hands to her king, the sun, and beneath the ardor of his glance melts into softer mood. Blue as a mirror of burnished steel shone our sapphire lake; blue as a cover of azure silk stretched the sky above; while close to the water's edge pressed the circling mountains to view their reflections and higher hold their snow crowned heads in pride and gratified vanity.

Sad is ever the Christmastide away from home, but saddest of all in Switzerland. A land without distinctive traits or customs to properly mark the festival; a land of hotels and overcrowding guests, poor exiles, whose health or purses have decreed their banishment, and whose various nationalities never merge into one whole, much less at this Fest, so essentially a home one. We go to church in the morning, to the Kursaal in the afternoon, and have a big dinner at 7 o'clock—such is our Christmas.

The Christmas program of the Kursaal never varies, and never seems to lose its interest, is equally patronized by residents and strangers, and is perhaps the only concert of the year that draws together these two so dissimilar elements.

The march from Carmen; overture, Light Cavalry; waltz, Mam'zelle Nitouche; Labitzky's In der Waldschenke, played spiccatto with quills instead of bows, always vigorously applauded and inevitably repeated, and the Turkish Patrol form the first part of the program. The second part opens with overture to Mignon, followed by a xylophone solo, Durch grünen Wald, a composition of Capellmeister Jüttner, given by Monsieur Rehbock, the drummer of the orchestra, who thus, once a year, deserts his time honored place in the rear, comes to the front, makes his bow to the public, and is vociferously received by an admiring contingent of friends and relations. The Pasticcio of Thomb is followed by the eagerly awaited Christmas medley by E. Koedel. This Tongewilde really very prettily represents Christmas, though more properly a German, or even a Berlin, Weihnacht than the universal Christmas. It opens "am heiligen Abend," a march movement introducing familiar airs suitable to the season.

One feels the cold and enjoys the home fireside, for the wind is heard without, and suddenly snow begins to fall. It really falls, in a paper shower from the ventilator above, upon the enraptured children of the audience, whose delight is increased by some kind old grandpapa, who each year raises his umbrella for their especial edification. Then the blinde Leiermann is heard, the familiar, doleful tones of his old hand organ growing properly distressful, Knecht



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Ruprecht "kommt," and after bestowing our charity we gather about the piano and sing Der Tannenbaum and Stille Nacht, dear old Christmas hymn, familiar to all the world. So ends Christmas Eve!

Christmas morning is ushered in by a perfect pandemonium of sound; toy trumpets, toy drums and fifes and many Waldteufels vividly recall the Berliner Weichnachte Markt. We are heartily glad when dinner time comes, and then "Papa's Mittagsschlüfchen," disturbed only by his too audible snores (bass viol), and the kissing of the two lovers in the corner "was Papa nicht sehen darf." The Schlittenfahrt is gay with tinkling bells and cracking of whips; in "auf dem Tanzboden" comes the scraping of feet, and as the dance grows faster the irrepressible shout of some too festive reveler (more like Alt-Moabit than in den Zelten), warns us that 'tis quite time to end the celebration. And now the festival is over, and Christmas has gone to join the long procession of its departed brothers. 'Gute Nacht' comes lingering and sweet from the orchestra, and we all go home in the softly falling dusk.

JANUARY, 1896.

The month of January opened with a very good symphony concert on Thursday, January 2. The overture to Beatrice and Benedict, Berlioz; Sphärenmusik, Rubinstein, for string instruments, and a suite d'orchestre from Grieg's Peer Gynt, op. 48. I do not think it true that one must become familiar with music to recognize its beauty. Grieg has always been a favorite composer, but I have never heard anything of his that pleased me better, and though this was the first time I had ever heard it I was charmed with all four parts. La mort d'Ase was beautiful and striking; la danse d'Anitra quite bewitching in movement and melody; but the last part, dans la halle du roi de montagne, surpassed them all. Here was music that requires no descriptive program; had I not seen the name even, imagination would have pictured the little brown gnomes and the malicious pixies in their underground home. It was a painting with notes, for the ear and not the eye.

Schubert's symphony in ut majeur filled the second part. It is a favorite of Jüttner's, at least one often given. Sometimes the orchestra plays with more spirit than at others. Thursday was one of their good days, hence we enjoyed the symphony from the beautiful opening andante to the spirited allegro finale.

Thursday, January 9, we had the long-expected, the over-heralded, Scotta. The local papers have been full of her praises, especially regarding her personal appearance. One anecdote related how the Kaiser of Germany, at her last concert in Berlin, said to her: "Mademoiselle, when I close my eyes I imagine I hear Sarasate, yet, nevertheless, I prefer to keep them open." Her coming to Montreux was commented upon, neither Lausanne nor Geneva having such honor—her engagements being too many. In fact, Mlle. Scotta came to us on a "boom," and even after her departure this "boom" was kept up by local sheets whose representatives had not accorded her the honor of a personal attendance!

Her audience numbered less than 150—including two boarding schools, headed by the local "Mattie" and "Brownie." Not that I would insinuate aught against the morals of these worthy people, but they do so mightily represent, in personal appearance, Meredith's teacher Hero and Heroine.

In compliment to Mlle. Scotta, Herr Jüttner opened with a symphony by her Scandinavian neighbor, Svendsen. She may have appreciated it—we did not. Svendsen does very well in small doses, the symphony seemed interminable, and, with only occasional redeeming parts, was langweilig in the extreme.

The soloist appeared and disappointment marked me for its own. Alas! I have neither the Kaiser's imagination nor his preference. Perhaps in a woman violinist we unconsciously demand grace of form or manner to atone for her somehow expected technical lacks. For Mlle. Scotta this demand had been increased because of the overpraise previously given her. She has pretty eyes—that's all; she is tall, she is dark, she is raw boned and ungraceful. She has a skinny neck and a double chin that renders heavy the lower part of her face and gives her a matronly rather than a girlish look. I know I am difficult, but then I come from the land of beautiful women, and a pair of dark eyes is not sufficient to fill my ideal.

But, if she failed to satisfy my idea of her personal beauty, she exceeded my expectations regarding her execution, perhaps because they were small. She played Bruch's G minor concerto—poor, oft heard, much murdered concerto. Her first notes, instead of being forceful and decisive, were low, almost inaudible. She did better as she went on, and gave the adagio with expression; but in the rendition of the more forceful passages she was entirely lacking.

Of her three selections the Rondo by Saint-Saëns was the best suited to her feminine style—more within her capacity—though Gregorowitsch's inimitable rendering would intrude ungracious memories. In the Zigeunerweisen of Sarasate she approached too near the "sacred circle" of my love for her to satisfy me. It has been truly said that this is a piece requiring individual interpretation, but I should think that to mean a temperament behind the inter-

pretation—a soul whose feeling moves the bow and gives to each sobbing tone a beauty felt as well as heard. Mlle. Scotta was quite unable to fill these requirements; it seems to me no woman could ever picture the love, the passion, the desire and despair of this wonderful piece, scorned of classicists, but beloved of those to whom music means something more than rule and measure. Even Sarasate himself requires a "mood" to be rightly enjoyed in this music of the heart.

To my sorrow Mlle. Scotta was recalled after this, and repeated the last part. When will soloists understand that a recall means a demand for something else—not a repetition, and a mutilated one at that, of their last effort. A well chosen encore is part of the fine equipment of a good artist.

To my amazement she received several "floral offerings," she—and I might say it without unjust disparagement—the least finished of the many artists we have had here. Surely she does not rank with Sarasate or Gregorowitsch; Hekking and Becker were greater artists; and even Mlle. Kleeberg I would place before her in artistic perfection. Yet she received flowers and none of these did. Such is life and justice.

My letter grows too long. I must save for next week the description of another concert and some most interesting chamber music I have recently enjoyed.

NEVA STRAUSS.

### Fannie Bloomfield Zeisler.

THIS admirable pianist continues her series of successes in the West. The following notices from the Cincinnati and Baltimore papers are apropos of her recent recitals:

Mrs. Fannie Bloomfield Zeisler was the distinguished pianist at a recital yesterday afternoon in College Hall before the Ladies' Musical Club. Members of the profession and dilettanti were numerous represented in a select audience. It was an opportunity of coming into closer contact with the artistic proportions and characteristics of Mme. Zeisler's musical temperament and individuality. In an orchestral concert the mind of the listener is apt to divide its attention between the orchestral forces and the pianist, and while in the combination a greater brilliancy may be enjoyed, it is at the expense of so many little beauties and striking points in the make-up of the soloist which at a recital are clearly recognized. Mme. Zeisler's program was as follows:

Etudes Symphoniques, op. 13.....	Schumann
Menuet, E flat major.....	
Bagatelle, op. 119, No. 3.....	
(From the Ruins of Athens.) a. Chorus of Dancing Dervishes, transcribed by Saint-Saëns. b. Turkish March, transcribed by Rubinstein.....	Beethoven
Prelude, op. 28, No. 6.....	
Scherzo, op. 20.....	Chopin
Theme, Variations and Fugato, op. 29. (Dedicated to Mrs. Zeisler).....	Eduard Schuett
a. Op. 54, Danse Fantastique. b. Mélodie. c. Capriccioletto. (Dedicated to Mrs. Zeisler, new).....	Moszkowski
Erl-King. Transcribed by Liszt.....	Schubert

In Mme. Zeisler the matured artist was revealed in each number of the program—matured and perfected without excesses, mannerisms or eccentricities, which even great performers are inclined to appropriate. Her conception of the Etudes Symphoniques was in the very mold of Schumann—robust, compact, impetuous—weaving a fabric which showed quite as much the individualism of the composer as the character of the interpreter. Such display of dynamic force, yet tempered by delicacy, with an exquisite clearness in the phrasing, so that each development of thought stood as clean cut as a block of classic marble, as she gave in the last movement of the Schumann numbers, is seldom enjoyed. In her artistic proportions there seems to be absolutely nothing that is overdone. The tempo rubato was exactly proportioned to the demands and proper understanding of Schumann. Her delicate temperament was shown in the Menuet and Bagatelle of Beethoven. To her virtuosity, which she knows so well how to subordinate to the demands of musical refinement, she paid ample tribute in the two transcriptions from The Ruins of Athens, especially in the Turkish march, which was a brilliant performance. Her interpretation of Chopin is more of the robust than delicate order,

yet it seems to present Chopin as he is without excessive imagery or sentimentality.—Cincinnati Enquirer.

Enthusiasm such as Baltimore rarely witnesses prevailed at the Peabody last evening, during the recital given by Fannie Bloomfield Zeisler. It was an occasion of special musical importance, and doubtless a much larger audience would have been present had it been properly advertised. Mrs. Zeisler has not played here in several years—not since her series of remarkable triumphs abroad, which have been supplemented by like ones on her every appearance in this country since her return.

In expressing a critical estimate of great powers one has only to bring all his superlative terms of praise to bear, and use them lavishly. Such technic, such touch and tone, and above all such temperament, are this wonderful woman's! All these she has always had, but now she has matured, and possesses that repose which bespeaks the really great artist, fully confident and assured of her powers. Small wonder that she creates a furor whenever she plays, for besides her extraordinary pianistic equipment she is endowed with the divine fire which enables her to carry her audiences with her, and make them feel as she feels. She played a tremendous program, opening with the Etudes Symphoniques of Schumann, and containing, besides four piano compositions of Beethoven, Menuet, Bagatelle, Chorus of Dancing Dervishes and Turkish March; the valse in G flat major and the B minor scherzo of Chopin; a theme with variations and fugato of Schuett and a danse fantastique, a mélodie and capriccioletto of Moszkowski. These last four compositions were new, and were written for and dedicated to Mrs. Zeisler. The program closed with the thrilling performance of the Schubert-Liszt Erl King. In addition to these the artist played the Scarlatti Pastorale, La Lisonjera, of Chaminade, and the Paganini-Schumann caprice, Nach dem Jagd, as encores. The entire recital was given with the breadth, the aplomb, the charm, grace and finish which have made Fannie Bloomfield Zeisler what she is—one of the greatest pianists of her time.—Baltimore American.

The reception given to Mrs. Fannie Bloomfield Zeisler at her appearance before the Ladies' Musical Club, Saturday afternoon, was scarcely less enthusiastic than that at her first appearance at the Symphony concerts. There is a wonderful magnetism about her, an indescribable something, that greatly influences everyone coming in contact with her and draws him toward her. With her it is not prepossessing appearance or any physical charm; it is the power of her genius that subjugates her audiences. Saturday afternoon the great artist had an opportunity to display her wonderful versatility of expression. The program was well selected, containing compositions of various character; nothing particularly grand and heroic, but enough of the serious to bring the lighter music in effective contrast.

The intense nervous impetuosity with which Mrs. Zeisler played was never more apparent than Saturday, and particularly in the Erl-King she seemed to be completely carried away. It was, without exception, the most striking rendition of that wonderfully dramatic composition ever heard in this city. Most beautifully and with the most exquisite delicacy of touch did Mrs. Zeisler play the Menuet and the Bagatelle by Beethoven, while her technic was positively dazzling in the two numbers from Beethoven's Ruins of Athens, the number by Edward Schuett and the brilliant numbers by Moszkowski, dedicated to her. The Etude Symphonique by Schumann the artist rendered with amazing, perfectly masculine strength and a clearness in phrasing which made that extremely difficult and complicated composition almost translucent. After the last number of her very exacting program the audience did not rest until Mrs. Zeisler, after repeated bows, once more sat down at the piano and played a charming encore, The Flatterer, by Chaminade.—Cincinnati Commercial-Gazette.

**Receipts at Paris.**—The receipts at the Grand Opera, Paris, during 1895 were 3,185,895 francs, an increase of 37,225. At the Comédie Française the receipts were 1,448,569, a decrease of 96,098 francs.

**Johannesburg.**—In spite of Captain Jameson, the Amphitheatre at Johannesburg is crowded by admirers of the Viennese Ladies' Orchestra, directed by Clara Kirchmayer, an excellent violinist.

**Naples.**—A competition for the Bellini prize is announced at Naples. It is for Italian composers under thirty years of age. The subjects are (1) a cantata for chorus, soli, dialogue and orchestra on Prati's poem *Convegno degli spiriti*; (2) a symphonic poem on the third and fourth acts of Manzoni's *Adelchi*.

## JOSEFFY WILLIAM MASON.

[TRANSLATION.]

I feel constrained to say to you to-day that, after the most thorough examination, I consider your Technical Studies (Touch and Technic) as a master work which holds an unapproachable position among the most important pedagogical works.



*Josephy William Mason*  
*Professor of Piano at the Conservatory of Music*  
*at the University of Vienna*  
*and at the Conservatory of Music*  
*at the University of Leipzig*  
*and at the Conservatory of Music*  
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER.  
BERLIN, W., LINKSTRASSE 17, January 14, 1896.

THE musical furnace is in full blast again since last week. Two or three, and occasionally more, concerts every day is the regular order of things, and will probably remain so for the balance of the season. Among so many musical entertainments it is not unfrequently hard to choose which to attend, and if occasionally I don't happen to strike what is of particular interest to the majority of the readers of THE MUSICAL COURIER, I beg to be excused on Goethe's plea, *Wer Vieles bringt wird Manchem Etwas bringen*.

The regular routine began last Tuesday night, with a song recital which Dr. Ludwig Willner gave in Bechstein Hall, and which was well attended by an audience which the concert giver held interested from the first to the last.

Dr. Willner up to the end of last year was a member of the celebrated Meiningen court theatre personnel, that is to say, he was an actor. But now, and quite suddenly, he has changed professions, and has become a vocalist. In taking his leave of the stage the artist was made the recipient of very honoring distinctions or distinguished honors bestowed upon him by the art loving Grand Duke of Saxe-Meiningen. There must be weighty reasons which induce a person who has already achieved distinction and success in one career to leave it for another, and indeed such reasons are prevalent with Dr. Ludwig Willner.

He is a son of the conductor of the Cologne Guericke concerts, Prof. Franz Willner, one of the best musicians alive, and from his father he inherited not only his general love of art but the special one for musical declamation. If Dr. Willner had a voice which equaled his musical intelligence, he would be one of the finest singers the world has ever seen. But, unhappily, such is not the case, and, moreover, whatever there is of voice is of a rather strident baritone quality, and by no means as yet well developed or under the owner's absolute control. Dr. Willner would therefore do well to refrain for a while from public singing and go to a good master to get his voice trained. At present his vocal utterances, as highly dramatic, intense and enthusiastic as they are, denote a constant struggle of mind over matter.

Dr. Willner's program consisted of Schumann's cycle *Dichterliebe*, and of three groups of selected Brahms' songs, all of which were admirably declaimed, and were accompanied with rare taste by August von Othegraven, one of the teachers from the Cologne University, and were received with applause on the part of a cultured and apparently strongly interested audience, who at the close of the concert tendered the artist an ovation and insisted, like *Oliver Twist*, upon more.

Another baritone, one with a pleasing, soft, pliable and sympathetic voice, held forth at the Singakademie the next night. It was Anton Sistermans, from Frankfurt, one of the best of Stockhausen's pupils, and an artist about whom I have frequently had occasion to write in terms of praise. I can do so likewise this time, stating that especially the tender and more pathetic *Lieder* on his varied

and interesting program were his very best and most applauded efforts. The German public is just a bit over prone to sentimentality, and thus a lyric baritone of Mr. Sistermans' special gifts is always and particularly welcome. His program showed, besides the well-known standard names of Mendelssohn, Schubert, Brahms, Liszt and Schumann, some new comers, such as Paul Klengel, from Leipzig (who accompanied exceedingly well); Hans Pfitzner, from Mayence, and that rapidly coming composer, Hugo Wolf, from Vienna, whose *Verschwiegene Liebe* is a little gem. Then there was a brace of old German *Lieder* by J. A. P. Schulz and C. F. Reichardt in Reimann's new setting, and of course several encores. At a second *Lieder Abend*, on the 23d inst., Mr. Sistermans will sing Schubert's entire and most important cycle *Die Winterreise*.

Before going down to the Singakademie I attended the first portion of the regular Wednesday popular concert at the Philharmonie, because I wanted to make the acquaintance of August Klughardt's A minor violoncello concerto. The literature for that instrument is so exceedingly small and limited that I am always particularly eager and interested whenever a chance is offered to hear something new. Almost always, however, I am doomed to disappointment, and the present was not an exception. The Dessau court conductor is a fine musician, and his work, therefore, a concerto in one movement, is well written, form finished, and likewise well scored, but it is not very effective for the solo instrument, and above all it is lacking in big or original ideas. I don't understand why people will always persist in composing when they have little or nothing to say. Prof. Robert Hausmann, member of the Joachim Quartet, and teacher of the violoncello at the Royal Hochschule, performed the concerto with ample technique, and in a musicianly manner; his tone is however not of the very best, but rather a bit dry, and he indulges occasionally in the by no means pleasing habit of "scratching" as soon or as often as he tries to force the tone.

The program contained of further 'cello soli the adagio and allegro (op. 70) and Abtendill of Schumann, the piano accompaniments to which were performed by Prof. Mannstaedt, and the orchestral selections conducted by him were Brahms' *Tragic* overture, Schumann's *Genoveva* overture, Dvorák's third Slavonic rhapsody in A flat, and Mozart's *Jupiter* symphony. These cheap, but exceedingly good, popular concerts, which form a standing feature of the Berlin musical season (they take place thrice each week, Tuesdays, Wednesdays and Sundays), have a large regular clientele, and in fact one of the most intelligent and most attentive audiences in the German capital. The American colony, I am always glad to notice, forms a goodly and quite conspicuous constituency.

The enjoyment of a glass of beer does not seem to interfere with that of the good music offered. Why is it that Americans are, or seem, so different in Germany, from what they appear, or want to appear, in the United States? Is it that they merely want to do in Rome as the Romans do, or are they a trifle hypocritical as to their liquid refreshments when they return to the United States, where they only go out "to see a man" between two portions of the program, and then swallow cloves to disguise the flavor of the drink they had while seeing their man?

Two violinists claimed the attention of Berlin's musical public on Thursday night. The one, a prodigy with an unpronounceable Bohemian name, was heard in the Bechstein Saal. The other one, Mr. Henri Such, is a young English violinist, if I mistake not, a pupil of Joachim, and a most promising although as yet not a finished artist. He played with orchestra at the Singakademie the Mendelssohn concerto, the Paganini D major concerto, in Wilhelmj's effective free elaboration, and again Wilhelmj's edition of an introduction, theme and variations of Paganini. Paganini seems to be becoming popular again of

late, especially as Willy Burmester makes such an immense effect with the compositions of the greatest virtuoso composer for the violin. But then not all violin players are Burmesters, and Henry Such, for one, is not as yet so finished a technician as to be able to render unto Caesar what is Caesar's. If you cannot play Paganini with a Paganini technic then don't play Paganini at all. It has been argued that Paganini is the Liszt of the violin, and that as long as the virtuoso pieces of Liszt can figure on a pianist's program Paganini's ought to be allowed on that of a violinist. In a certain measure this is true, and even more permissible than the over-use of the perennial Liszt rhapsodies and transcriptions, for the violinist's repertory is a far more limited one than the pianist's. But then Paganini is so much harder to play on the violin than Liszt is on the piano, and while a moderately well performed Liszt piece is ever sure to be effective on the piano, a Paganini piece, if not performed with flawless technic, will not sound well at all. Liszt wrote for all the pianists, and Paganini only for himself, or violinists with extraordinary technic. Mr. Henry Such has not as yet acquired such, but he is on the road to it, and I will gladly acknowledge that I liked his playing very well. His Mendelssohn concerto was nicely and smoothly performed, and with a suave, beautiful tone, albeit his instrument was by no means an extraordinarily good one. His conception, too, has some individuality, and he does not lean toward the hypersentimental, over-sugary modus of playing this work which is usually indulged in by young or female performers.

The Philharmonic Orchestra, under Professor Mannstaedt's direction, furnished the accompaniments in acceptable style, and further contributed to the program Cherubini's *Anakreon* overture and some ballet excerpts from Gluck's *Orpheus*.

The Singakademie was almost crowded, and the audience was not chary with applause.

The most important musical day of the week was Friday, when it chanced that two of the most highly interesting concerts of the entire season fell together.

The first of these was the fifth symphony evening of the Royal Orchestra, which one could not afford to miss, on account of the fact that through a number of circumstances which I detailed in my last week's budget, and which amounted to almost *force majeure*, Concertmaster Prof. Karl Halir suddenly became *chef d'orchestre*. The other concert was that given by Eugen d'Albert, in which he performed the two Brahms concertos for piano under the composer's direction, and in which he presented to the Berlin public the Weimar dramatic soprano, *née* Hermine Finck, as his, for the present, third wife.

Luckily the Singakademie and the Royal Opera House are situated in close proximity to each other, and luckily also the concert at the latter place began half an hour earlier than the d'Albert concert, and thus I was enabled to hear the opening half of the Royal Orchestra's program under Halir's direction. Let me say right here in the opening that the excellent concertmaster led his forces with exceedingly good artistic results, and that he offered ample evidence of the fact that if he had not chosen to become one of the first of violinists he might have become one of the best of conductors.

He gave a strong, clear and rhythmically precise and generally pregnant reading of the Beethoven *Coriolan* overture, with which the program opened, and then the Royal forces brought to an all overpowering hearing the sixth symphony of Tchaikowsky, the sombre, most gloomy, and yet entrancingly beautiful pathetic symphony, the last work from the pen of the great Russian. I had heard the symphony so far only at one of the regular Philharmonic concerts, under Mannstaedt's direction, when I was inclined to rank it below the master's fifth work of that denomination.

But with the superior orchestra under the superior direction it created upon me a far deeper impression.

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Chance willed it that I was seated in one of the little private boxes in the Royal Opera House, which are curtained off from the main auditorium, and are not lighted. Unless a person chooses to draw the curtain he can be in there all by himself and in absolute darkness. For the first time in my life I thus enjoyed the performance of a work in complete isolation, although outwardly surrounded by more than 2,000 people, in a darkness that could be felt and which was in intimate accordance and sympathy with the contents and colors of this last symphony of Tchaikowsky. The effect upon me was indescribable, and in fact it gave me a *nouveau frisson*. The last movement, which, with negation of all hitherto accepted ideas of form, is a slow one, and the close of which reminds me of the dying of a person by gradual loss of blood, found me in abject tears. I could not help it, and it suddenly flashed upon me that those may be right who say that Tchaikowsky did not die of cholera, but that he committed a long prepared and long premeditated suicide. He did not write a note after the finale of that symphony, which to all intents and purposes, in contents and colors, is his suicidal symphony.

Halir had studied the work well and most carefully with the Royal Orchestra. There are some big technical difficulties to overcome in the first, and greater ones in the scherzo, but all went well and very smoothly. The conducting of the latter movement, and of the peculiar five-eighth movement, is a test of a new conductor's abilities, and Professor Halir came out of the ordeal with flying colors. It was no wonder, therefore, that he received recognition at the hands of a grateful audience, and the applause thus bestowed is all the more distinguishing as it was won on the spot and in the replacement of a Wein-gartner.

Weingartner had furnished from his sick room for the occasion an interesting and well written critical analysis of the Tchaikowsky symphony, which was sold in the lobby. Curiously enough, the key of the symphony is by a printer's error given in this synopsis as E minor, which is the key of the fifth symphony, instead of B minor, which is the tonality of the sixth, last and pathetic, alias suicide symphony. And in this connection I want to mention that the program at the Singakademie also contained two typographical errors, the opus number of the Brahms D minor concerto being given as 11, instead of 15, and that of the B flat concerto being given as 73, instead of 83.

I could not stay at the opera house to hear Berlioz's King Lear overture and the Italian symphony by Mendelssohn, but I rushed over to the Singakademie, where, after having missed the Cherubini Abenceragen cverture and the first movement of Brahms' first piano concerto, I was in time for the more important remainder of the program.

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Before entering upon the description of the somewhat sensational scenes and entire character of this d'Albert-Brahms-and-d'Albert-third-wife exhibition concert at the Singakademie, let me first and quite openly declare that the Tchaikowsky suicide symphony had left me in no particularly favorable condition of mind for the Brahms cult and the general d'Albert Klimbim I found there, and that it took me more than a little while, and in fact down to the last number of the program, Brahms' Academic Festival overture, before I was in a mood to enjoy what 2,000 others seemed to enjoy, and before I was, as the Germans put it, *Auf der Höhe der Situation*.

Quite in contrast with the general public opinion, and also that expressed in most of the newspapers, I found that the concert giver himself was by no means "upon the height of the situation," or as you would call it, equal to the occasion. It seemed to me that I have rarely heard him trying harder and achieving less. He pounded the Bechstein grand for all that it was worth, but he *pounded*, and he seemed to try to make up by brutal force what was wanting in either inspiration or feeling. This was particularly noticeable in the last movement of the first and in the first movement of the second concerto. When, however, he was not pounding he fell just as suddenly into the opposite and reverse action—that of playing all too softly (*saliseln*, as the Germans call it).

He remained moving between those two extremes all through the two works, with the exception of the finale of the B flat concerto, which he played delightfully, and

which in my opinion is also by far the best movement of the four. For the Brahms first piano concerto I never had any liking, and could not get it up even on this occasion, when it was led by the composer. Brahms has much improved as a conductor, as was seen not only in the accompaniments he furnished to d'Albert's performances, but still more plainly in the Academic overture, which he had admirably worked out with the Philharmonic Orchestra, and which was played under his enthusiastic direction with a great deal of verve, precision and brilliancy. Of course it "took" under the circumstances, and the scenes of frenetic applause, orchestral fanfares and of everlasting recalls of Johannes Brahms which broke out at the close of the concert, and which lasted for fully twenty minutes, were as deserved as they were appropriate. We have not very many Brahmses left in the world, and although he still looks hale and hearty, and as fresh and almost juvenile as of yore, we don't know how long we may have Brahms among us. It is right, therefore, that we should tender him his ovations as often as we can and on all possible occasions as long as he is among the living. May his shadow not grow less for a long, long time to come!

Of course I cannot close this report without mentioning also the solo singing of Mrs. d'Albert No. 3. Curiously enough she made her appearance at this concert with the great Abschenlicher aria from *Fidelio*, the musical and dramatic glorification of conjugal love. At the concert she was only occasionally off pitch, but on the whole she sang technically very poorly, and was by no means *à la hauteur de la situation* or of her surroundings. As one lady in the audience, herself a dramatic soprano of great merit, remarked to me: "Die Carrefio ist mir lieber!"

When, as Fri. Hermine Finck, the lady last season sang here in an excerpt from d'Albert's *Rubin* the former Weimar court opera soprano was scarce thought worthy of notice. Now as Mrs. d'Albert No. 3 she was able to arouse the curiosity of the Berlin public, which, after all, is something.

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I can dismiss a joint concert of Anna Wendland-Herborth and Miss Hope Jaquet, which took place in Bechstein Hall in the early part of Saturday evening, with a few words. Miss Jaquet is a pupil of Miss Heinrichs, of the Hochschule, and plays the piano neatly and carefully, as was evinced in her performance of the D flat prelude and fugue from Bach's Well Tempered Clavier; Mozart's overture in E flat, in the Händel style, and a gigue in G, by Domenico Scarlatti.

Miss or Mrs. Anna Wendland-Herborth has neither a voice, nor does she know how to sing. What, therefore, has she to do on the concert platform?

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These two ladies made me miss the Mozart D. major string quartet, No. 10, and, what was more painful to me, the first two movements of the Brahms string sextet in G major, which works were on the program of the fifth Joachim Quartet evening. The Singakademie was packed to the last available space, and if possible even more so than ordinarily on these occasions, as it was known that Brahms would be present. He sat in the auditorium, and after the slow movement (the variations in E minor) from his unquestionably best chamber music creation he was applauded and cheered so persistently that he had to bow acknowledgments from his place. When the finale, however, was finished people were not satisfied with so modest and simple an acknowledgment, and the venerated and venerable composer was escorted to the platform, where, visible to all, he embraced Joachim and waved his thanks to the public.

Joachim and his associates, among whom Professor Kruse has resumed his old stand on the second violin, were assisted in the excellent performance of the sextet by Herren Moser, second viola, and Dechert, second violoncello, who complemented the ensemble most admirably.

The third and last work on the program was Beethoven's E minor quartet, op. 59. one of Joachim's favorites, and which was performed with great forcefulness and a finish which reached its climax in the perfect execution in most rapid tempo of the difficult final movement.

Of course the Joachim Quartet came in for the usual most hearty and sincere applause.

The eventful musical week wound up with last night's sixth Bülow Philharmonic concert under Nikisch's direction.

That prime old favorite, the ever popular Freischütz overture, is well known to you as Nikisch conducts it, but in Berlin so novel and rousing a reading was received with an outburst of enthusiasm and brought a triple recall to the conductor.

The careful and most loving treatment which Nikisch bestows upon the Schubert Unfinished Symphony is also not new to you, and the final number on the program, which, in anticipation of this week's twenty-fifth anniversary celebration of the reconstruction of the German empire, was the most fittingly chosen Wagner Kaisermarsch, the gloriously fine performance was received by the audience with no end of cheers and most enthusiastic applause.

There was a novelty on the program in the shape of a really unimportant suite by a composer now living at Frankfurt, but who shall remain unnamed in this Berlin Budget, just as his name was not mentioned in any of the Berlin papers. The reason for this revengeful *Todtschweigen* is the fact that this same composer, one of whose works had (no doubt justly) been condemned by the Berlin critics some years ago, had then abused his censors in a nasty, personal article in the *Frankfurter Zeitung*. Although I was not a resident of Berlin at the time, and the whole affair does not concern me one way or another, I am, out of esprit de corps, bound to act in this matter in conjunction with and according to the wishes of my present Berlin confrères.

During the intermission at this concert I had the honor and pleasure of shaking hands and exchanging a few words with Brahms, who seemed in splendid health and humor. His liquid blue eyes still sparkle as with the fire of youth, and despite the gray color of his abundant locks and full beard he looks at least ten years younger than he really is. It was amusing to watch his gallantry toward his pretty neighbors, Mrs. Nikisch and Mrs. Wolff, and generally speaking he was, as is natural, the lion of the evening.

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The entire management of affairs musical at the coming Berlin Exhibition has been entrusted to the Wolff Concert Agency. There will be no grand special musical performances, as experience at former exhibitions has demonstrated, that they don't pay and are not wanted. There will, however, be a number of good garden concerts. For this purpose Hermann Wolff has engaged the Berlin Philharmonic brass and woodwind orchestra of fifty musicians under the direction of Gustav Baumann, who will play daily during the entire duration of the exhibition, from May 1 to October 31. There will be different German military and foreign bands, who will concertize at the exhibition. Altogether twenty-five different bands will daily be heard there!

Wolff will also manage a short tournée through Germany for Theodore Hoch, the cornet virtuoso, who will appear likewise at the exhibition as soloist. He is well known in the United States.

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Josef Hofmann will give altogether twenty-two concerts in Russia—four in St. Petersburg, four in Moscow, two in Odessa, two in Kiev, two in Rostow, one in Wilna, two in Riga, two in Dorpat, one in Reval. Those in St. Petersburg and Moscow the young man gave on his own hook, and they brought in about 40,000 rubles brutto, which means about 30,000 rubles netto. The concerts in the province are guaranteed him by a Russian impresario with 20,000 rubles netto. Up to the present time no instrumentalist, Rubinstein included, has achieved like financial success in Russia. I learn that besides the money, presents of all sorts and some of great value have been showered upon our old friend Josio. Thus the Grand Duke Sergius gave him a superb cigar étui of gold studded with diamonds and sapphires, valued at more than 1,000 rubles.

Besides the above mentioned concerts Hofmann gave three big charity concerts, which, of course, were completely sold out.

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tournée through Scandinavia. From April 24 to 28 they will give five concerts in Copenhagen, one with a northern program to be conducted by Grieg, one with a French program, which Colonne, of Paris, is to conduct, and a German concert under Professor Mannstaedt's direction. The programs and conductors of the two remaining concerts have not yet been definitely decided upon. Similar concerts will be given in Gothenburg, Christiania and Stockholm. After their return from Sweden and Norway the Philharmonic Orchestra will, as usual, go to Scheveningen, where they concertize all summer. That they are exceedingly popular there can be seen from the fact that the Keir management of the Dutch Newport have renewed the contract with the Philharmonic Orchestra for a period of ten years.

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Eugen d'Albert will appear in London for the first time in a Mottl concert on April 28, and has also been engaged by the London Philharmonic Society for one of their concerts in May. He will afterward give a number of recitals in St. James' Hall. Next fall the artist will undertake a tournée through the English provinces, the dates for most of his appearances being already fixed.

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Conductor Gustav Kogel, of Frankfort, has been engaged to direct three big concerts in Madrid on February 1, 8 and 16.

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Court Conductor C. M. Zichner, the performances of whose band are pleasantly remembered in the United States, will give a number of concerts in Berlin next summer.

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The following pianists of importance will shortly concertize in Berlin: Joseph Lhévinne, the winner of the Rubinstein prize; Dr. Ernest Jedliczka; Marie Panthès, from Paris; Régine Nicol, Clotilde Kleeberg, Catharine Jachinowska, Frederic Lamond, Harriet von Muethel, José Vienna da Motta, Teresa Carreño, Georg Liebling, Ernest Hutcheson.

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The following artists were among the callers at the Berlin headquarters of THE MUSICAL COURIER during the past week: Wilhelm Gericke, the former Boston Symphony Orchestra conductor, now living in Dresden; Mlle. Marie Panthès, from Paris, who will shortly appear here in concert; Mrs. Dory Burnmeister-Petersen, of Baltimore, fresh from her English triumphs; Miss Taussig, from Denver, Col., who, after being unable to procure piano lessons from either Professor Barth or Ferruccio Busoni, is now going to study for five months with Moritz Moszkowski, and William Lavin, the tenor, who came to tell me that both he and Mary Howe-Lavin are engaged for some guesting appearances at Brünn and Prague. O. F.

**Saint-Saëns.**—At a late concert at Naples Saint-Saëns was the object of a great demonstration after the execution of his *Danse Macabre*.

**Rossini's Birthday.**—The anniversary of the birthday of Rossini (which can only be accurately celebrated in leap years) will be observed at Pesaro on February 29 by a musical festival under the direction of Mascagni, at which his *Petite Messe Solennelle* will be performed.

**Komzak.**—The composer and military bandmaster Charles Komzak has left the Austrian army to devote himself to composition and the theatre. At a farewell concert four military bands assisted and gave many of Komzak's works.

**Brussels.**—The long promised work by Vincent d'Indy, named *Fervaa*, is put off till next year, as the management of the opera house *La Monnaie* found it impossible to produce properly such a difficult work at the end of the present season.

**Rome.**—The subscribers to the opera at the Argentina of Rome dislike the darkening of the stage during the Walküre performances, and sent to the management a petition asking for *un po' di luce*, for, they say, "darkness, far from arousing the intelligence, puts it to sleep."

**Barcelona.**—In the latest work of I. Albeniz, the lyric comedy in seven tableaux *Pepita Jimenez*, the composer is said to have tried to be Wagnerian without being a Wagner. The work is a long string of broken phrases, incomplete, without sequence, and connected by a skillful harmony often without warmth or spontaneity. The interpretation was poor.



THE past has been a repeat week at the opera. Wednesday night Calvé sang in *Carmen* and Melba was to have been the *Micaëla*. Saville substituted. Thursday night, the ninth of the German series, *Tristan and Isolde*, was given with the star cast—the De Reszkés, Nordica, Brema and Kaschmann. Nordica was suffering from a severe cold, but she sang with great effect nevertheless. Brema distinguished herself in the first and second acts. The *Wachtlied* was wonderfully delivered. The work of the De Reszkés has grown mellow, and Edouard's *King Marke* is very much stronger now than it was at the first performance. The attendance was enormous.

Falstaff was repeated on Friday evening, Maurel as usual being superb in the title rôle. At the Saturday matinée Mefistofele was given, and in the evening *Les Huguenots*. Januschowsky was the *Valentine* and gave us a very dramatic reading. Engle was an agreeable *Queen*. Sunday evening Berlioz's *Damnation of Faust* was given and proved a success, the choral portions being fairly well sung by the chorus of the opera. Mr. Seidl conducted the instrumental numbers with most happy effect. The *Rackocsy March*, the *Dance of the Sylphs* and the *Menuet* were vociferously encored. Nordica was announced, but was ill, so Mme. Clementine Vere-Sapio sang instead and very effectively. Plançon carried off the honors of the evening as *Mephisto*. He had to repeat the serenade, and the *Ride to Hell* was very striking. Lubert and Castlemary participated. The house was filled.

*Carmen* was sung for the last time this season on Monday night. The cast was a remarkable one, including as it did the names of Calvé, Melba, the De Reszkés. Prices were advanced and the house was sold out. This is the schedule for the week:

Wednesday evening—Last time this season, Massenet's *Manon*. Mmes. Melba, Bauermeister, Clara Hunt, van Canteren; MM. Jean de Reszké, Plançon, Castlemary, De Vries and Maurel. Conductor, Bevgnani.

Thursday evening—Tenth and last night of the series of German operas: *Tannhäuser*. Mmes. Lola Beeth, Kitzu and Nordica; MM. Wallnoefer, Buchs, Livermann, Viviani, Mirsalis, Rindi and Kaschmann. Conductor, Seidl.

Friday evening—Lucia di Lammermoor; Melba, Bauermeister, Campanari, Arimondi, Cremonini; Cavalleria Rusticana, Calvé, Bauermeister and Marie Engle, Ancona, Lubert.

Saturday Matinée—Only matinée performance of Meyerbeer's opera, *Les Huguenots* (The Huguenots); Mmes. Nordica, Mantelli, Bauermeister and Melba; MM. Jean de Reszké, Ancona, Plançon and Edouard de Reszké. Conductor, Sig. Bevgnani.

Saturday evening—At popular prices, last time of Verdi's opera *Falstaff*; conductor, Sepilli; Mmes. Saville, Lola Beeth, Kitzu and Scalchi; MM. Cremonini, Campanari, Arimondi, Vanni, Rinaldini and Maurel.

Sunday evening—Twelfth Sunday concert.

Monday evening—First and only time this season of Wagner's opera *Die Meistersinger* (I Maestri Cantori); Mmes. Lola Beeth and Bauermeister; MM. Jean de Reszké, Plançon, Campanari, D'Aubigne, Carbone, Vaschetti, Viviani, Vanni, Delongprez, Rinaldini and Edouard de Reszké. Conductor, Seidl.

**Would Not Wash.**—The bankruptcy of the Theatre Royal, Madrid, was caused by the washerwoman. She had not been paid for two weeks' washing, and so seized the treasury. Thus an unbridled passion for cleanliness has ruined the manager, impoverished the artists and left Madrid without a theatre.

### Thomson's Song Recital.

MR. JAMES FITCH THOMSON and Miss Agnes Thomson gave a song recital on Thursday afternoon, January 30, at Sherry's. An exceedingly choice and pretty program, according to the custom of these two refined artists, was arranged. It consisted of several old English songs and a group of gypsy songs, sung by the baritone, Mr. Thomson; a group of modern French and English songs sung by Agnes Thomson, and some German and English duets sung by the soprano and baritone.

Mr. Thomson, whose earnest, musicianly work is familiar to the New York public since last season, sang with resonance, good taste and finish. He is at home in the old English school, and delivers songs of Arne, Purcell, Handel and Hatton with the fluent simplicity which is too often perverted in the hands of other artists. Mr. Thomson is intelligent and artistic, and has developed largely in voice and style since his successful appearances last season. He understands the spirit of the music which he sings, and deals judiciously with everything he undertakes. He was most sympathetic and satisfactory in his duets with the soprano.

Agnes Thomson, who has a voice of light but of extremely sweet and flexible quality, has the discreet intelligence to attempt nothing which she cannot satisfactorily accomplish. The light French school and the dainty little English song-stories were charmingly delivered in such manner as to disclose the soprano's many refined virtues, without any exposition of shortcoming. Her voice blended excellently with that of Mr. Thomson in the duets.

The entire program was judiciously chosen and charmingly delivered. The audience was large and fashionable, and showed plenty of well-deserved enthusiasm. Next recital, to-morrow, Thursday, February 6.

### Victor Maurel's Schumann Recital.

VICTOR MAUREL gave the third of his series of song recitals last Thursday afternoon in Chickering Hall, when his program was taken from Robert Schumann's works, with an incidental song from Schubert and Grieg. M. Maurel was greeted by a large and extremely enthusiastic audience, which enjoyed and applauded warmly his interpretation of the German poet-musician, an interpretation, however, which failed to give satisfaction to an elect among the German contingent.

M. Maurel sang the text translation of Jules Barbier and of Victor Wilder. The spiritual unity between text and music, as devised by Schumann, loses much by the translation into the facile, insinuating syllables of the French, and in some instances has undergone perversion. The Schumann music, as united by M. Maurel to the Gallic text, was sympathetic, artistic and finished in its delivery after the manner to which this admirable artist has accustomed us, but it was nevertheless not Schumann. It had a new stamp fashioned to fit its new syllables and its occasionally diverted meaning. That this stamp was just enough and sympathetic for what Messrs. Barbier and Wilder furnish the singer in the way of verse, there can be no doubt. The Latin sees the sunshine, the moonshine, the loves, the hopes, the joys and sorrows of life through a lens far different to that of the more rugged, straight visioned, naïve elemental Teuton.

M. Maurel's success with the public, however, was unquestionable. Applause greeted every number, and recalls and encores, supplemented by a tricolor-tied wreath, were in order. The new dress, verbal and musically phrased, of Schumann met with favor. The spirit of the *Mondnacht* was not changed, and this was one of Maurel's best sung songs on the program. It was high, but he managed the voice skillfully to scale it. The *All-nächtlich im Traume* was also good, and the *Dichterliebe*, which formed the second part of the program, was in general less disturbed in purpose, and consequently more satisfying on the part of the singer than many things that had gone before.

In voice M. Maurel was fresh and vigorous, and managed to imbue his tone with all the dramatic and moving light and shade which are his distinction among artists. Obedient to pressing request, he inserted in the form of encore a Neapolitan folk song and Massenet's *Menuet*. They provoked unlimited applause. The recital was an undoubted success. The light, glib music was not in its best place, but it was given "by request" in the form of encore. It was, in all respects, a delightful and enthusiastic afternoon.

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**Joanne Franko Trio.**—The Jeanne Franko Trio will play several numbers at the Apollo Club, Newark, N. J., February 27.

**Yaw in Philadelphia.**—Ellen Beach Yaw sang in Philadelphia last Saturday. The receipts were \$3,600, and people were turned away.

**Jeanne Franko Will Play.**—Jeanne Franko, violinist, will play at the two concerts, February 17 and February 29, of the Æolian Organ Concert Company.

**Change of Name.**—The New York Musical Institute (Carl V. Lachmund director) will in future be known as the Lachmund Conservatory of Music.

**Credit Due.**—In our issue of January 29 was printed an article headed A Letter and Its Answer, signed by Constantin v. Sternberg. Credit is due to *The Musician*, in which publication the story first appeared.

**Helene Hastreiter Busy.**—Mme. Hastreiter has been exceedingly busy of late. She sang last week at one of Mr. Bagby's musicales, given at the Waldorf; with the Vocal Society of Troy, and with the Choral Society of Washington. At the latter place she sang the part of *Delilah* in Saint-Saëns' *Samson and Delilah*. On Monday next she sings with the Orpheus Society of Buffalo, and toward the end of the week she goes to Saginaw, Mich., where she sings with the Euterpe Society.

**A Myer Musicales.**—The first musicale of a series of five was given on the evening of January 29 by Mr. Edmund J. Myer at his handsome new studio, 32 East Twenty-third street. On these occasions Mr. Myer gives fifteen minute talks on important vocal topics. A large audience was present and the musicale was a success in every way. The following artists assisted: Miss Martha Garrison Miner, soprano; Madame Anna Taylor Jones, contralto; Mr. A. Hobart Smock, tenor; Mr. Allen G. Waterhouse, baritone; Miss Rose Spickers, violinist; Miss Sadie Vere Milne and Little Ethel Myer, readers, and St. John's M. E. Quartet, Brooklyn—Miss Jessamine K. Macdonald, soprano; Miss Winifred Williams, contralto; Mr. Louis W. Critchlow, tenor; Mr. Clarence L. Horning, bass; Mrs. Florence Brown Shepard and Miss Beulah Harris, accompanists.

**Brooklyn Harmonic Society Concert.**—The first concert of the Harmonic Society of Brooklyn, Edmund J. Myer conductor, will be given in the Lee Avenue Congregational Church February 13. On this occasion the society will sing Spohr's Last Judgment and Parker's Redemption Hymn. The society will be supported by an orchestra, organ, and the following soloists: Soprano, Mrs. Martin Schults; contralto, Mme. Anna Taylor Jones; tenor, Mr. Harry D. Martin; baritone, Dr. Carl Dufft.

**A Barnby Memorial Service.**—On Sunday morning, February 2, the choir of the Emmanuel Baptist Church in Brooklyn, of which G. Waring Stebbins is the organist and director, gave a service in the nature of a memorial service to the late Sir Jos. Barnby. All of the music by the choir, congregation and organ was by him. The principal choir numbers were Take Not Thy Holy Spirit from Me and O, Ye That Love the Lord.

In the evening the same choir gave the Daughter of Jarius, by Stainer, to a crowded house.

**Fourth Philharmonic Concert.**—The fourth public rehearsal and fourth concert of the Philharmonic Society will take place on Friday afternoon and Saturday evening, respectively, of this week, in Carnegie Music Hall. Mme. Marie Brema is to be the soloist, and Seidl will of course conduct. The program comprises Tchaikowsky's Symphony No. 1, G minor, op. 13, two songs sung by Mme. Brema, and Siegfried's Death and Brünnhilde's Self-Immolation, from *Die Götterdämmerung*, in which Mme. Brema will sing the part of Brünnhilde.

**The Virgil Piano Recital in Philadelphia.**—"The vast audience which thronged Association Hall to its utmost capacity were more than delighted, and we may say the enthusiasm which prevailed during the entire performance of the very interesting and difficult program was maintained until the end. The various numbers were rendered in a masterly and artistic manner by Miss Florence Traub, who performed compositions by Scarlatti, Bach, Schumann and Liebling; the latter, a concert waltz, was exceptionally brilliant. Miss Hyacinth Williams played pieces by Henselt, Martucci and Chopin in a clear, intelligent manner, which called forth the hearty applause of the audience.

"Miss Stella Newmark displayed artistic skill in the per-

formance of pieces by Schumann, Mason and Wieniawski, in which she gave evidence of perfect phrasing and musical conception. Mrs. A. K. Virgil, the teacher of the above named young ladies, made a few concise remarks on the benefits of the right use of the clavier and method, with demonstrations by her pupils, showing the marvelous speed which can be attained through the proper use of the Virgil practice clavier."—*The Times, Philadelphia, January 30, 1896.*

**Last Averill-Bradley Recital.**—The third and last recital by Mr. Perry Averill and Mr. Orton Bradley will take place on Thursday afternoon, February 13, in Carnegie Chamber Music Hall. Mr. Averill will sing old French songs of Rameau, Paër and Gudeon; a group of songs by American composers, a group of modern German songs and an Italian air of Carissimi. Mr. Bradley will play the Beethoven Moonlight Sonata and works of Bach, Brahms, Chopin and Strauss-Tausig. The program is exceptionally interesting and will certainly prove enjoyable to the artistic and fashionable clientèle which has followed this too brief series of delightful recitals during the season.

**German Opera Season.**—All arrangements for the season of German grand opera in the Academy of Music by Mr. Walter Damrosch's company have been perfected. The season will open on Monday evening, March 2, and is to consist of twelve performances, nine evenings and three matinées.

Mr. Damrosch has had remarkable success in his tour through the West this year, and everywhere the artistic and financial showing has been in the highest degree satisfactory. The company comes to New York well seasoned and in excellent shape for doing good work. The company consists of the best known interpreters of Wagner music. Many of them have sung at Bayreuth, while others come from Munich and other centres of the Wagner cult, and all are artists of distinction.

The Wagner operas to be presented are *Tristan und Isolde*, *Die Walküre*, *Siegfried*, *Die Götterdämmerung*, *Tannhäuser*, *Lohengrin* and *Die Meistersinger*. In addition to these Beethoven's *Fidelio* will be given, and also Mr. Damrosch's opera *The Scarlet Letter*. The latter will have its initial production in Boston next week.

The members of the company are Frau Katharina Klafsky, Miss Nina Schilling, Fräulein Riza Eibenschuetz, Fräulein Gisela Stoll, Fräulein Mulder, Miss Marie Maurer, Miss Marie Matfield, Fräulein Johanna Gadsby and Fräulein Milka Ternina, Herr Wilhelm Grüning, Herr Barron Berthold, Herr Paul Lange, Herr Max Alvary, Herr Demeter Popovici, Herr Wilhelm Mertens, Herr Conrad Behrens, Herr Julius von Puttlitz, Herr Gerhard Stehman, Herr Edward Bromberg and Herr Emil Fischer.

The subscription sale of seats for the season will commence at Carnegie Hall box office on Monday, February 10. —*Sun.*

**Ondricek-Beresford.**—The celebrated violinist and popular basso appeared together in Portland (Me.) on Wednesday evening at the musical event of the season. The following is from the *Portland Daily Press*:

Ondricek is free from mannerisms, and plays with accuracy, confidence and brilliancy. The diversity of his program called for a wide range of musical sentiment, passion and execution, and his intelligence and refined treatment of each number showed the great artist. There were times when the virtuosity of the man shone out most conspicuously, as in his magnificent playing of Paganini's *Moto Perpetuo*. He played the difficult Ernst Concerto Pathétique with a sentiment that impressed his hearers greatly. He seems a player of admirable expression, which was evidenced in his exquisite rendering of Schumann's Evening Song, played as his encore. He showed a broad and mellow tone in all his work, a delightfully sure and graceful touch, and a very dramatic style. As for his technic its perfection had ample opportunity for display in the *Witches' Dance*, which has been so often played here. He was most warmly received and encored after every one of his numbers, but responded only once.

What can we add to what we have always said of Mr. Arthur Beresford's singing? He has a glorious voice, which he handles with the skill of a true artist. After he had shown its flexibility in the Händelian air *Revenge*, Timotheus Cries, he gave as an encore Faure's *Palms* in a manner that has never been surpassed in this city, and which was a splendid object lesson for a young singer. He also gave Mr. Hastings Webling's *King of the Wind* so that it took at once a dignity and character that no ordinary singer could have imparted to it. His Persian Serenade was delicious, and his Father O'Flynn, given as an encore, most nutritious.

**A Sherwood Recital.**—Mr. William H. Sherwood gave a brilliant and admirably planned piano recital on Thursday evening, January 9, in St. Mary's School, Knoxville, Ill. The pianist was in superb form and went through his program with the intellectual sympathy, force and finish which distinguish his performances. The following notice from the local press bespeaks the impression made by Mr. Sherwood, whose program is also appended:

Mr. Sherwood, visiting director of music, was greeted by most enthusiastic applause from his friends at St. Mary's upon the occasion of his first visit to the school, on Thursday evening, January 9, after his return from a tour of sightseeing in Europe. Although his trip abroad was taken for relaxation, and with the intention of doing little professional work, Mr. Sherwood won hearty appreciation from some of the greatest European musicians, directors and managers, who heard him upon several occa-

sions, notably in Paris. The fine program appended speaks for itself to connoisseurs, yet mere enumerations give but little idea of the intense enjoyment experienced by the appreciative audience from Galesburg and Knoxville assembled in honor of "the greatest American pianist."

Mr. Sherwood was most ably assisted in the orchestral parts on the second piano by Miss Blanche E. Strong, the resident director of music.

**Program.**—Prelude (from *Etudes Poésies*), Haberer; organ fugue in D (arranged for piano by Mme. Rivé-King), Guilmant; Maiden's Wish (Polish song), Chopin-Liszt; Toccata di Concerto, op. 36, Dupont; Allegretto, from Eighth Symphony, Beethoven-Liszt; Chorus of Dancing Dervishes, from Ruins of Athens, Beethoven-Saint-Saëns; Berceuse (Cradle Song), op. 37, Chopin; Scherzo in B flat, minor, op. 31, Chopin; Concert Etude in D flat, Liszt; Gnomen-Reigen (Dance of Gnomes), Liszt; Waldes-rauschen (Woodland Murmurs), Liszt; Concerto in A minor, op. 16, Grieg; orchestral parts on second piano by Miss Blanche E. Strong.

**Percy Free Organ Recitals.**—Mr. Richard T. Percy, organist of the Marble Collegiate Church, Fifth avenue and Twenty-ninth street, will give a series of six free organ recitals on the great antiphonal electric organ in that church on the first and third Thursday afternoons of February, March and April, at 4 o'clock. At the opening recital to-morrow afternoon, February 6, Mr. Percy will be assisted by Miss Lucille Saunders and Mr. Tom Karl.

**An Addicks Recital.**—This Wednesday evening (February 5) Stanley Addicks, one of the prominent members of the faculty of the Broad Street Conservatory of Music, will give a piano recital in the concert hall 1331 South Broad street, Philadelphia. Mr. Addicks, who has become so popular through his many recitals, has arranged a fine program, including Schumann's *Etudes Symphoniques*, op. 13; impromptu, op. 36, valse, op. 42, and étude, op. 25, No. 9 of Chopin; *Au bord d'une source* of Liszt, and *Perpetual Motion* of Raff. He will also play two compositions of his own, a barcarolle and mazurka, for the first time in public. The concluding number will be a duo for two pianos, *Gavotte and Musette*, op. 200, by Raff, the second piano part being performed by Miss Miriam Armstrong, an advanced pupil of Mr. Addicks.

**Barnby's Successor.**—The musicians have a good deal more difficulty filling the place of the late Sir Joseph Barnby, whose funeral will take at St. Paul's Cathedral on Tuesday, the day after Lord Leighton's. He was principal of the Guildhall School of Music, the most important institution of the kind in this country, having thousands of pupils always in training, and which has done splendid service in the cause of musical education; and he was also about the ablest choir conductor this century has produced. He wielded the baton of the famous Royal Choral Society among others, and this will be offered, in the first instance, to Sir Arthur Sullivan. That busy, prosperous musician will probably decline it, in which event the post will be given to Sir Alexander Mackenzie, chief of the Royal Academy of Music and protégé of the Prince of Wales.

Sir Alexander Mackenzie, by the way, has a lawsuit in hand which will cause a sensation should it ever get into open court. At the beginning of January the *Saturday Review* published a fierce criticism upon an opera which Sir Alexander has in hand, but which has not yet been publicly produced. The criticism was not only caustic but full of gross personal libels, which could only have been written by some venomous rival. That, at any rate, is Sir Alexander Mackenzie's belief, and he has determined to expose and punish his detractor. The *Saturday Review* to-day publishes an abject apology and a lame explanation with a plaintive addendum. Sir Alexander refused to accept either. If the editor will give up the name of the libeller Sir Alexander may forego his action against the paper, but that is his minimum. —*Sun.*

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**Copyright.**—The Government of Sweden has refused to join the Berne convention respecting authors' rights, following in this the example of Russia.

**Donizetti.**—The Donizetti memorial at Bergamo, after a competition between the sculptors of Italy, has been intrusted to not one, but to three artists, who will work together.

**Dresden.**—The Royal Conservatory of Dresden gave its twenty-eighth musical performance on January 11, when an interesting concert was given, including Grieg's op. 40, for piano, and op. 8, for piano and violin, and Xaver Scharwenka's op. 2, for piano and violin.

**Prague.**—Fritz Spahr, the violinist, played in Prague with great success. After the eighth concerto (*Gesangs-scene*) by Spohr he was called out four times. After the reverie, by Vieuxtemps, and tarantelle, by Sauret, he was called before the footlights six times, and finally played as encore his own étude de concert in G major, which pleased so much that the audience wanted it repeated. But Spahr was on his way to Leipzig long before the applause had ended.



## Music in Baltimore.

BALTIMORE, January 31, 1896.

BALTIMOREANS have no cause to complain of the quality and variety of the musical attractions that have been offered them the past two weeks by our enterprising managers. With such organizations as the Boston Symphony Orchestra, Kneisel Quartet, Damrosch Opera Company, and the many local entertainments of deserved merit we have, since my last letter, had a feast of good music.

The Kneisel Quartet and Mr. Harold Randolph, pianist, gave the second concert of the series on the afternoon of January 21. The opportunities of having chamber music as rendered by this quartet are so rare that it is a matter of the greatest surprise that more people do not avail themselves of the treat that is offered them. The attendance at this concert was an improvement over that of the first, but not what it should have been.

The program was as follows: Quartet, C minor, op. 18, Beethoven; March of the Dwarfs, Grieg; To Spring, Regandon, Mr. Randolph; Waldensruhe, Dvorák; Vito, Popper, Schroeder; piano quintet, Schumann. The solo work, as well as the quartet and quintet, was faultlessly rendered.

The finish and artistic excellence of this quartet improve with each appearance, and added to the well selected program always insure a musical treat. Mr. Randolph's piano work in the Schumann quintet was decidedly the best I have ever heard him do.

The concert of the Boston Symphony Orchestra, at Music Hall, on the evening of January 22, attracted the largest audience of the season. The program was the best that Mr. Paur has favored us with this season. While it is always a pleasure to listen to this superior organization, a well selected program will always influence increased patronage. I have never heard the Boston Symphony Orchestra play as well as they did at this concert. Mr. Paur's reading and direction of Beethoven's third symphony and the Egmont overture was the most satisfactory work he has ever given us.

As a matter of course, the interest of the evening centered around Mr. Joseffy's reappearance, and his consequent performance of the Brahms concerto No. 2. His marvelous performances before his retirement had been keenly remembered by his many admirers, but since that time so many knights of the keyboard have been startling the musical world that these admirers naturally awaited his reappearance, wondering how he would compare with the present celebrities. They soon discovered that Joseffy occupied a place alone among the pianists of the day. The appreciation of his art is not to be measured by the standard of other pianists' performances.

The selection of such a work as the Brahms concerto with which to make his reappearance after so many years is the best evidence of Joseffy's distinct individuality—an individuality, combined with his thorough mastery of technic, that stamps him as the greatest of classical pianists.

This community owes a debt of gratitude to Walter Damrosch. The performances of Tannhäuser, Lohengrin (substituted for Walküre because of Mme. Klafsky's illness), Siegfried and Meistersinger at the Academy of Music this week have been a revelation to the many who had never had an opportunity of hearing Wagner, especially his later works, under such favorable conditions. Mr. Damrosch recognizes that the most essential requisites to a satisfactory rendition of these operas is a first-class orchestra, and never in the history of opera has such an orchestra been brought to this city as the one that appeared here this week. No such brass has ever been heard here, and I question whether any better can be found.

The general work of the troupe was eminently satisfactory. Lack of time prevents a review of individual work. Walter Damrosch's interpretation of Wagner shows the result of most careful study. Under his capable direction all the beauty of Wagner's orchestration was made so evident that many an anti-Wagnerite has since admitted his complete conversion.

I understand that the management was satisfied with the results, so we may hope for a repetition of a Wagner festival next season.

Miss Yaw, of "altitudinous fame," appeared in Music Hall Thursday evening. I was unable to attend, but the local press speak in tones of praise of this phenomenal voice.

The event of the coming week will be the performance of Max Bruch's Moses by the Oratorio Society. XX.

**Bayreuth.**—Mlle. Luranah Aldridge, who has been studying some time under Mme. Yveling Ram Baud, has been engaged by Mme. Cosima Wagner to sing in the Wagnerian cycles at Bayreuth.—*Le Ménestrel*.

**Vienna.**—A committee has been formed at Vienna to produce the grand lyric work Gaea, by Adalbert de Goldschmidt, the author of The Seven Capital Sins. In order to raise funds an appeal has been issued signed by Massenet, Lamoureux, Zola, A. Daudet, Maeterlinck, J. Strauss and Van Dyck the tenor.



## SAVANNAH.

SAVANNAH, Ga., January 28, 1896.

ON Friday evening, the 17th inst., the Eppinghausen-Bailey Concert Company gave a concert in the Guards Hall, under the Y. M. C. A. This company is composed of Mrs. Cecelia Eppinghausen-Bailey, soprano; Miss Dolly Williams, pianist, and Miss Bertha Eppinghausen, reader.

On last Saturday evening, the 25th, the fourth concert of the Music Culture Club was given at the Opera House. The audience was, as usual, large and fashionable, and warmly received the two artists of the evening, Edward Baxter Perry, pianist, and Grafton G. Baker, tenor. Mr. Perry gave one of his interesting lecture recitals, and held the attention of the entire audience throughout his talks and playing. He opened with the introduction and rondo, op. 53, of Beethoven, and followed in his turn on the program with Chopin's A flat Ballade, his Nocturne, op. 47, No. 2, and his Polonaise, op. 53, forming a group; Die Lorelei, of his own composition, the Wagner-Liszt Spinning Song and Liszt's arrangement of Schubert's Erl King. I think his best number was the Spinning Song, though I have heard many express their opinion that he played the Erl King the best. He was warmly applauded after each number, and was several times required to respond with encores. Mr. Perry is certainly a remarkable performer, and has a firm and beautifully sympathetic touch. Of course to your readers it would be superfluous to enter into details of his playing; so merely suffice it to say that he has become very popular here, and our people will always be glad to hear of his reappearance.

Grafton G. Baker, the singer of the evening, is the same young tenor of whom I had the pleasure of writing about a year ago, just after he first appeared here. Our people were glad to welcome him in our midst once more, and he was warmly received as he appeared on the stage. His first number, Before the Dawn, of Chadwick's, was somewhat of a disappointment, for it dragged and he didn't seem to warm up to the work; but as the evening wore on he did better and better. His second number was the aria from Samson and Delilah, Pause and Stand, and he did some very good work in it. He also sang Ich Dachte Dein, of Meyer-Helmund; If Love Be Won, by Jessie L. Gaynor, and the Drinking Song from Cavalleria Rusticana, besides three encores. He sang the Drinking Song remarkably well, and the power of tone he brought forth on the F sharp was tremendous. He has a powerful voice, and such a number as that suits him well.

Miss Emma Coburn was the accompanist and did good work in that capacity. She is a great favorite among the musical people here and is a piano instructress of merit with a large class. She is also the organist and directress of Christ Church choir. After the concert I was favored among several others with an invitation from Mr. T. Lloyd Owens to his house, where Mr. Baker was a guest during his stay here; a most enjoyable hour and a half was spent. Besides a number of society young ladies and gentlemen there were present Judge Harden, Mr. and Mrs. Jas. Douglass, Mr. and Mrs. F. E. Rebauer, Mrs. Fannie, Miss Coburn, Mr. Julian Walker, and Miss Cosens. This was quite a musical, as well as social, treat, as Mr. Douglass gave us several violin solos, and Mrs. Fannie, Mr. Walker and Mr. Baker sang.

L. T. LUDVIG.

## WILMINGTON.

WILMINGTON, Del., February 1, 1896.

"A GOOD concert and a nice program" was the verdict of the house on the occasion of the first concert of the Wilmington Chorus this season, on Tuesday evening.

The *pièce de résistance* was Walpurgis Night. When it is remembered how necessary orchestral accompaniment is to bring out the music of this Brocken revel; that Mendelssohn originally scored it for rather liberal orchestral effects, and that Mr. Carpenter produced it with piano accompaniment to the satisfaction of a somewhat critical audience, as noted above, is the best evidence of his ability to handle this class of music. In this he was ably seconded by the accompanist, Mrs. Olga D. Baumann, of this city.

This lady was called upon to exercise somewhat diverse functions, that of accompanying on the piano a cantata where the trombone was made liberal use of by the composer, supporting but not effacing a number of vocal soloists, and finally furnishing a delicate setting to the cello playing of Rudolph Hennig, and this latter without any rehearsal to speak of.

That Mrs. Baumann did all this well is but the simple truth, and ought to convince us that it is not necessary in future to draw on Philadelphia for our accompanists. If I particularized the especial good points of the cantata I should mention On Their Ramparts They Will Slaughter, for altos and sopranos, which was good enough to raise it above the commonplace effect that female voices have in music scored in this manner.

But the grosser material was not far behind that portion of the chorus which insisted upon having the front seats of the tier. One of the male choruses was sung with a swing and precision that indicated a proper conception of the intent of the composer as well as the drill of the conductor. The soloists did well. In fact our soloists always do well, because only such (I refer to the cantata) are selected as are known to be able to do well.

Miss Mary Thielman in Know Ye a Deed so Daring? gave further evidence of that delightful alto of hers—always smooth,

delightful and true to pitch (we'll forgive the single slip). Mr. J. Newman Davis was a little more nervous, perhaps tired, than we are supposed to expect in one who has so acceptably filled more important tenor rôles, but it did not interfere materially with the success of his work.

Mr. H. B. Harrison did the most effective solo work of the cantata. His voice and method have greatly improved since last year, when I mentioned him "as sharing the success of the concert." This year he did more. Of the other work of the chorus, Reinecke's Evening Hymn was the best, and Mr. H. Howard Carver's tenor obligato was one of its features. The Sands o' Dee was a welcome diversion from the sombre music of Mendelssohn, which is scarcely "sugary." The tempo of Molloy's Song of the Triton was taken a little too fast, I think; but perhaps this is a matter of taste. Mr. Charles Currinder, from one of our city choirs, was a surprise—at least to the writer. His tenor solo, Rosamonde, was rewarded with an encore.

It is a waste of good, white paper for me to say anything of Rudolph Hennig, who was down for three numbers, and was good natured enough to respond to several emphatic encores, in spite of the fact that trains for Philadelphia do not wait on his inspired cello.

This has been a dull season in the amusement line generally, and if this metropolis of a State having three counties at low tide and but two at high tide, as a Congressman once put it, is to have a hearing in the THE MUSICAL COURIER this season I'll have to make the most of this opportunity.

The Wilmington Opera Club will give Robert Macaire at the Opera House, February 17 and 18. This club gave The Mikado last season. The very favorable notice that I gave them was crowded out of THE MUSICAL COURIER by a big rush of correspondence from all quarters, and perhaps this will be the first notice to some that the fault was not that of JOHN L. HALL.

## TORONTO.

TORONTO, January 27, 1896.

ONE of the objects of its founder in erecting Massey

Music Hall was that people in Toronto might hear good music at popular prices. But the prices have not always been popular and, as a consequence, once in a while a cry goes up from non de plume newspaper writers, who heap vitriolic abuse on the hall management for breach of faith. These hot headed gentry would, however, be better employed if they studied cause before condemning effect.

The constituency which supports, or tries to support, good music in this city is a limited one, while a combination of high musical talent is expensive. What then can be done in the matter (when the masses won't come out at any price for high-class entertainments) but to make those who want luxuries pay for them?

But the Massey Hall trustees have more than once experimented with popular prices to their loss, and if not bent upon a musically evangelistic work they must be tired of the business unless, indeed, they have a faith in the future which under the circumstances is truly sublime, and will be worthy of canonization.

An illustration of frustrated good intent on the part of said trustees was two concerts at popular prices by the Chicago Orchestra, under Theo. Thomas, on January 7 and 8. The orchestra was in noble form and played magnificently. Of the two programs one was heavy, the other of a more popular character, but the total auditory for both nights probably did not exceed 1,000. The loss on the venture must have been discouraging. A little later in the month along came Sousa's Band, with flags, patriotic airs—British, mostly—cannon, red hot, hoop-la effects and—big audiences! Yes and verily; and still by some it is held that whoso questioneth the fact that Toronto is musically "cultured" from sole to crown is a disgruntled pessimist who ought to be cast out.

On January 23 in Massey Music Hall the Toronto Philharmonic Society, Mr. J. Humfrey Anger, Mus. Bac. Oxon., conductor, gave Haydn's Creation. The choral forces, according to the program, were 100 sopranos, 48 contraltos, 24 tenors and 50 basses. The soloists were Miss Augusta Beverley Robinson, soprano; Miss Mina Lund, contralto; Mr. Walter H. Robinson, tenor, and Mr. Fred Warrington, basso. Mr. Blakeley was organist, and an orchestra of thirty-four was in attendance. The audience was a fairly large one.

Considering the fact that Mr. Anger had only late in this season taken hold of the Philharmonic he is well entitled to praise for the work done. He amply demonstrates his fitness for the position of conductor. With a judicious selection of programs, and other things being equal, it is fair to expect that this society will become very popular. To my mind one possible hindrance to this desirable end was indicated in the president's (Mr. MacDonald's) speech, wherein it was stated that the policy would be to employ local solo talent. Probably economic considerations are at work here, and possibly the existence of the society is at stake, otherwise the proposed policy seems a poor one. The greater arias of important oratorios call for voices and training of the highest available calibre, and besides, novelty and reputation are charms for the public which have too direct a bearing on the box office to be altogether ignored. This is put forward upon the assumption that the Philharmonic wishes to be at the top of the local tree, instead of occupying a lower branch.

So far as the concert under notice is concerned, the soloists, local talent, did excellently, and their engagement under the society's new introductory régime was justifiable. Miss Robinson was particularly satisfactory, her voice and style being well adapted for oratorio. Mr. Walter H. Robinson's singing of In Native Worth would be difficult to improve upon, and won three recalls. Miss Lund and Mr. Warrington also acquitted themselves with much credit. The orchestra had been well drilled and played with a very fair degree of clearness and precision. So, taken as a whole The Creation performance may be pronounced good, and as an indication of what may be expected



from Mr. Anger when conditions are favorable the future of his society seems safe.

Although public appreciation of very classical performances may be at a low ebb in Toronto, its educational facilities have certainly much improved within recent years. All of the educational institutions aim high, and their effect is beneficial in inculcating a preference for the study of good, over trashy music and poor methods.

Mr. J. Lewis Browne has been appointed organist of St. James' Cathedral, the largest and most important Anglican church here. He has recently had published by Messrs. Whaley, Royce & Co. a beautiful composition, *A Fount of Music*, in two keys, F and D. The words are Longfellow's, and I fancy that the song will become extremely popular for concert use.

Toronto will send over to Leipzig next summer a bevy of young ladies to study with Martin Krause. Among those I have heard of are the Misses Ruby E. Preston, Mus. Bac.; Florence Marshall, James, Boulbee, Amy Grahame and some others whose names have escaped me. There is a regular "Krause" cult in this city and it grows larger each year.

EDMOND L. ROBERTS.

## SYRACUSE.

SYRACUSE, N. Y., January 27, 1896.

SINCE my last letter Syracusans have had the honor of being entertained and raised to greater artistic heights by Melba, Paderewski and Blauvelt. We all feel greatly indebted to the various managers of the local theatres and the Morning Musical Club (under whose auspices Blauvelt appeared) for giving us the pleasure of hearing these eminent artists. Also it is pleasant and very encouraging to note that they were greeted by large and enthusiastic audiences. Syracuse is shaking off its musical lethargy in grand style.

Mr. N. Irving Hyatt, of Troy, has joined the faculty of Crouse College of Music. So genial and accomplished a musician as Mr. Hyatt is a welcome addition to the musical life of the town. He will before long give a recital of original compositions.

A very pleasant concert took place to-night, the second in the series, being given by the Beethoven Trio Club. The following program was given:

Trio in E flat, op. 100, Schubert; Chant Hindon, Bemberg; ballade in G minor, for piano, Chopin; Ich Liebe Dich, Grieg; Voglein Wohin so Schnell, Lassen; Could I, Tosti; Trio in G minor, op. 15, No. 2, Rubinstein.

The club played best in the Rubinstein trio. Mrs. Alta Pease Crouse was the vocalist, and sang in her inimitable style. Dr. Geo. A. Parker, the pianist of the club, gave a clean cut and very intelligent performance of the Chopin ballade, and responded to a hearty encore, giving Floersheim's beautiful *Elevation*. Miss Jessie Decker accompanied Mrs. Crouse.

The ensemble work approached in this concert more nearly that done by the club a year ago. It is extremely gratifying to know that we have local musicians capable of giving such fine performances.

The next concert of this series occurs March 9. Mr. Richard Calthrop, vocalist, and Mr. Conrad L. Becker will be the soloists.

HENRY W. DAVIS.

## JACKSONVILLE.

JACKSONVILLE, Ill., January 28, 1896.

THIS has been a day of concerts, meetings, recitals, &c., galore, for no less than five occurred, and that will give you an idea of how musical a city this one is. Your correspondent didn't attempt to cover them, but will tell you about them in order.

For some time the local Y. M. C. A. have been arranging a concert, and to-night a goodly sized audience testified to their appreciation of two of our most popular artists, Mrs. H. A. Bullard, organist, and Mr. Shirley Gaudell, baritone, and also to listen to a new singer to us, Miss Yearrick, contralto. From both artistic and pecuniary points this concert was a great success.

Many people attending a concert seem to think that organ numbers are merely on the program to "fill up," but when the organist is a performer of the very best, grade and the instrument of a like quality this idea vanishes, as was shown by the enthusiasm which greeted the first number, a march by Smith (which Smith I don't know), played by Mrs. Bullard. An encore seemed to be the only thing to satisfy, but the lady would not respond. Her other numbers were Schumann's *Abendlied*, Tours' *Romanza* and the march from *Tannhäuser*, and each number was received with much favor.

Mr. Gaudell sang *There Is a Green Field Far Away*, of Gounod's, and as this is the style of work Mr. Gaudell is best in there is no occasion for a lengthy account. He also sang a Scotch song, *Banks of Allan Water*, and each song required an encore. Mr. Gaudell is a thoroughly competent artist and teacher, conscientious, painstaking, more than enthusiastic, and whether he sings a heavy aria or lullaby, love song or one of those indescribable Spanish or Italian songs, with their guitar and mandolin-like accompaniments, in which the singer and auditor alike have a desire to dance, he is the same sympathetic singer. He is comparatively a new comer to our city, but we have learned to appreciate him as a "good thing," and we desire to keep him, not "push him along."

Miss Yearrick's appearance was greeted with applause, and she soon showed it was well placed. Her voice is a beautiful contralto, and she sang with expression and force Mendelssohn's *Oh, Rest in the Lord*. Selection number two was Margaret Lang's lovely ballad, *A Bedtime Song*, and after continuous applause she favored her auditors with an encore. Her next number was a valse song, *La Capricieuse*, which she repeated.

The concert—a most enjoyable one—ended with a duet by the two singers, accompanied by Mrs. Bullard.

Event No. 3 of to-day was the recital given by the pupils of the Institution for the Blind, and as a matter of record I send program.

Waltz, *Wings of Night*; Scotch Dance, *Danse Ecossaise*, Or-

chestra; piano solo, *Selected*, Pink, Mr. J. Heath; Song, *Meadow Talk*, Fisher, Miss M. Kearns; organ solo, *Study No. 7*, D. Buck, Miss N. T. Lidikay; violin solo, *Flower Song*, —, Mr. M. McGurck; piano solo, *Playful Rondo*, Ryder, Mr. Geo. Gurlick; song, *Winds in the Trees*, Thomas, Miss A. Beard.

The Belles Lettres Society of the Illinois Female College held their meeting in the college chapel, and Miss Melton and Miss Knollenberg played several selections between the essays and debates.

The young folks of the Bethel Church gave a program of eight numbers, and the organization known as The Club, after an hour and a half discussion, relaxed in an hour of music.

Mr. Shirley Gaudell, the teacher and singer, is arranging for a European trip to last from the latter part of May to early in October. He will be accompanied by the famous baritone, Mr. Francis Walker, and several of his pupils, making a party in all of about twenty people. Much time will be spent in Florence, where Messrs. Walker and Gaudell were pupils of Siga, Cortesi and Garcia.

Mrs. Blanche Cave Jacobs, who has not appeared for five months before a Jacksonville audience, will sing at the Lullaby Concert to be given on the 3d.

Very encouraging reports are reaching Jacksonville from Boston, where Miss Olive Black is studying under Mme. Edna M. Hall. Mme. Hall, by the way, has a very large following here, for several choir singers, teachers, &c., enjoyed the benefit of her teaching.

This is the "docket" for the near future:

January 31—Illinois College of Music, Faculty Recital.

February 3—Lullaby Concert, best talent.

February 7—Recital, Conservatory of Music.

Near Future—Mendelssohn Club, Apollo Chorus Society and others.

BOG-CHI-JACK.

## WASHINGTON.

WASHINGTON, D. C., January 31, 1896.

THE Washington Choral Society has every reason to be proud of its director, Dr. H. C. Sherman, its chorus singing, and of the splendid performance which they gave us last Monday night of Saint-Saëns' *Samson and Delilah*. The choruses were sung with spirit and excellent precision, the Morning Song in the third act receiving an enthusiastic encore. The society was assisted by Mme. Helene Hastreiter, contralto; Mr. Carl Naesser, tenor, who substituted for Mr. J. H. McKinley, who had been engaged but was ill; Dr. B. Merrill Hopkinson, baritone, and Mr. Arthur Beresford, basso. Messrs. W. D. McFarland and W. J. Caulfield, two local tenors, acceptably filled two minor rôles, and the orchestra of about fifty pieces, was made up from the Peabody Symphony Orchestra, of Baltimore, and members of the New York Metropolitan Orchestra of last season, and included Miss Anita Cluss, harpist.

The Choral Society is our largest and most important musical organization, and ranks among the foremost choral organizations of the country. The members contribute their services, and by their dues provide for the incidental running expenses. There are no salaried officers, the director and accompanist (Mr. John P. Lawrence) receiving merely nominal compensation for their time. This is the society's thirteenth season, and during that time they have produced many important works, including Dvorák's *Spectre's Bride*, Bruch's *Arminius*, Dudley Buck's *Light of Asia*, Berlioz's *Damnation of Faust*, Saint-Saëns' *Samson and Delilah*, besides *The Messiah* (which is an annual event), *Elijah*, *The Creation*, &c. The musical directors of the society have been few, the present one, Dr. H. C. Sherman, having been its first, continuing as such for eight years. His successor was Mr. Walter Damrosch, of New York, with Messrs. Szemelenyi, Lawrence and Cloward as assistant directors at different periods. In the spring of 1893 Mr. Josef Kaspar accepted the directorship, as the society decided to abandon the plan of a non-resident as musical director, and Mr. Kaspar continued until the middle of last season, when he was obliged to resign because of ill health. So Dr. Sherman was persuaded to again resume the baton, and the society's two excellent performances of this season, *The Messiah* and *Samson and Delilah*, show they are in good hands.

The Boston Symphony Orchestra gave its third concert January 22. The program included Tchaikowsky's sixth symphony; Lalo's suite, *Namouna*, and Joseffy played the stupendous second Brahms concerto. He was enthusiastically received, and his playing demonstrated that he is indeed one of the few great pianists of the world.

The Damrosch Opera Company began last night a series of four performances—*Tannhäuser*, *Lohengrin*, *Siegfried* and *Die Meistersinger*. They were greeted by a well filled house and they gave a superb performance of *Tannhäuser*, with Klafsky and Grüning in the leading rôles.

The Sängerbund gave its third concert January 30, but I was unable to attend.

Clementine de Vere-Sapio sang at a reception given last week by Mrs. Brice.

In reply to the letter which appeared in THE MUSICAL COURIER criticising my course as correspondent, I will only say the person writing could hardly have known the facts in the case; for anyone who knows anything about it knows, firstly, that I give fair and impartial accounts of all performances that take place; that I have written of some performances which through lack of space THE MUSICAL COURIER has been obliged to omit; that I failed to mention the Choral Society's performance of *The Messiah* and the accompaniment thereto as the initial appearance of the Washington Symphony Orchestra through an oversight alone, caused partly by my inability to be present on that occasion; and, secondly, he must know that Washington musicians are not liberally supported. Melba, the De Reszkes, Plançon and others have sung at private houses. The Boston Symphony Orchestra concerts are attended by the fashionables, as was also Melba and Paderewski; but society pays little attention to local musical affairs, and those who are brave enough to give them generally have to put their hands into their own pockets to get the wherewithal to pay for the pleasure (?) of giving them.

The Georgetown Orchestra has been rehearsing weekly all winter under Dr. Gloetzer, and announces a concert in April.

ALICE E. BURAGE.

## New York Trio Club.

THE first concert of the New York Trio Club took place on Tuesday evening, January 28, in Carnegie Chamber Music Hall. The club, which is composed of Messrs. Paolo Gallio, pianist; Nahan Franko, violinist, and Hans Aronold, 'cellist, was assisted by Mr. Hans Tung, who gave some German Lieder in a sympathetic and finished manner. Smetana's trio, op. 15, in G minor, and the trio of Niels W. Gade, op. 2, F major, were the ensemble numbers. Mr. Arnold played Bruch's *Kol Nidrai*, solo for 'cello, which with Mr. Tung's songs completed the program.

This trio, composed of sound technical material, might naturally be relied on for satisfactory work. Jan Koert, the violinist of last season, is replaced not unsatisfactorily by Nahan Franko, whose smooth style rounds out an otherwise sympathetic and refined combination. Mr. Gallio is an excellent ensemble pianist, and Mr. Arnold's smooth singing style is a familiar matter to New York concert goers.

The performance was precise, firm and clear. The ensemble of the trio is decisive and their interpretation in general intelligent and sympathetic. They play with a certain authority and freedom, and the success of this first concert should indicate a successful career for what is a competent organization.

## Girl Students Abroad.

THE experience of two American girls who were students in the Leipzig Conservatorium may be of practical value to others desiring the advantages of foreign study, and so the elder is permitted to tell the story.

"When Louise and I decided to join fortunes and come to Europe to study music we had just \$400 a year apiece. We had received a few hints about cheap living in Leipzig, and sailed direct for Germany. I didn't know a word of the language, but—

"That doesn't matter; I've studied two years in boarding school," said Louise, with a confidence which lasted until we landed on German soil, and then, to her mortification and disgust, she could neither understand nor be understood.

"Boarding school German doesn't seem to be the language they speak over here," I remarked maliciously.

"They might understand if they were not so stupid. I'm sure Professor Heims always complimented my accent."

"However, it is a simple matter to get to Leipzig. There is sure to be somebody around the larger railway stations who can understand a little English. We had the address of a pension, and we drove from the station to the house without any danger of being overcharged. You can't be overcharged if you keep your wits about you. There is a tariff card in every cab. If you take the trouble to consult that you'll know just what to give the cabman."

"Living in a cheap German pension is a thing to be endured, not enjoyed. Louise and I were more fortunate than many, judging from all accounts. We did not have to eat sausage and black bread, washed down with bitter beer. Our pension keeper had learned a great deal about American cooking, and tried, very good naturedly, to please her boarders. We had five meals a day, neat, pretty little rooms, rather poorly heated in winter, all for \$16 a month. The first day after our arrival Louise rushed in with a radiant face.

"I've been making inquiries, and what do you think we get out of the Conservatorium? We can study as many instruments as we like, if it's a dozen; also voice culture, elocution, if we take the voice, and the Italian language."

"Stop! I cried; 'you make me dizzy.'"

"Oh, that's not all. We have free tickets to the Gewandhaus concerts, where Nikisch directs, and all the great musical celebrities of the world appear from time to time; eight chamber music concerts, two recitals a week by the Conservatorium pupils, and an opera ticket once every ten days or fortnight."

"Louise!"

"It's true. We have all this instruction, with all these privileges thrown in, for \$90 a year."

"Why don't they give us the world with a fence around it?"

"Germany is a great country."

"Didn't I hear you in a different key yesterday?"

"Well, it's great for its musical advantages; the greatest in the world."

"Louise is a violinist and an artist; but I am only a music teacher, and the piano is my chief instrument. She has since had a year with Joachim in Berlin, but I don't think we ever enjoyed anything more than the two years we spent in Leipzig. The opera in Leipzig is not very good, but the Gewandhaus converts one, and the novelty of it all, and the freedom of student life, almost intoxicated us. By going into the top gallery of the opera house we could get tickets for 20 cents, and have a very good seat. It meant an early start and a rush when the doors were open to get upstairs among the first, and especially on Wagner nights, for then the house would be crowded and the last comers would have to stand. On



the night when we went in on our student tickets we sat downstairs, and then occasionally we would be extravagant enough to buy reserved seats for 40 cents and put a touch of festivity about our clothes. The eating and drinking between acts, and the walking in the promenade listening to the Germans talking, and noting the systematic way in which they took their pleasures, amused us. Sometimes we went down to the restaurant and had a sandwich also, but we had not been educated up to the enjoyment of beer; besides certain American prejudices made drinking it seem rather unladylike to us.

"At the end of the first year we summed up accounts. We had lived within our \$400 apiece, but we had worn our old clothes all the time.

"And my best silk blouse is all worn out at the elbows," I remarked with a sigh.

"We'll have to economize more carefully," said Louise, mournfully.

"I don't see how we can."

"We might give up the opera, going only when we have the Conservatorium tickets."

"I'll tell you what we might do—take some rooms and get our own suppers," hopefully.

"I don't believe we could make that much cheaper," said Louise, doubtfully. "Still we might try it, for a change. And now I want to know what we are going to do about the Thanksgiving party."

"We can't go, can we?"

"We must go. It's the duty of every patriotic American to encourage these reunions abroad, and it doesn't cost much," said Louise softly.

"I mildly informed her that we had been saying that right along all the year about various little things, and they had counted up wonderfully at the end. We argued the point for a little while; then I gave in, and she went off triumphantly to get the tickets and to take our gloves to the cleaner's."

"In America the celebrations of foreigners always seemed a nuisance and altogether nonsensical. Not until after we came abroad and joined with our fellow countrymen and women in a Fourth of July and a Thanksgiving celebration did we realize the pathetic side of love for one's own country and flag. At that first Thanksgiving party Louise and I attended. There was the roast turkey and cranberry sauce, intermixed with patriotic speeches, national hymns and even college songs, after which the young people danced, while the elders sat around and talked of America and home. Several times I felt a big lump rising in my throat, and I saw Louise flaunting a little flag pinned to her gown.

"We had a good deal of fun looking for rooms, as we desired to combine neatness, style and economy—a thing rather difficult to do in Saxony, where the people are not noted for their cleanliness. One Frau met us with her front hair in curl papers and her back hair down, while she had the dirtiest face and hands and old house dress that I ever saw.

"I don't think we want to stay here," said Louise, decidedly, as we followed the woman into the apartment.

"Nor here, either," I remarked at the next place, where a fat, tipsy looking creature came out to meet us, a glass of beer in one hand and a sausage and black bread in the other. But not all were like those, and at last we were settled in two pleasant, comfortably furnished rooms, one of which we converted into a sitting room. The rooms, with breakfast, were only \$12 a month for the two, but our lights and fires were extra. A dinner can be had at a café for 25 cents. It is not always safe or agreeable for one girl to go alone, but when there are two it is all right. The life is much more independent, too.

"Then the cosy little teas in the evening, in our own rooms, where we sometimes made toast over the lamp chimney when our little stove was otherwise engaged. We had to practice rigid economy, but somehow it didn't oppress us as it would at home, where there is so much wealth to make poverty look all the uglier by contrast. The Germans themselves live so simply that one need not be ashamed of his or her own humble expenditures.

"You get more for your money here than you do at home," said Louise, coming in one day to tell me that she could have her new wool gown prettily made for \$2.50. "My conscience troubles me a little about it, for I don't see how the poor woman can even earn her salt at such prices, but she actually seemed pleased to have the work and that I didn't ask her to do it for less.

"It does seem a perfect shame for them to have to work so cheaply, but if you'd been a German you would have got it even cheaper," I replied. "Don't you remember what Fräulein G. said that day we were in the country, and I wanted to find out the price of board at the hotel? She acknowledged that it would be better for her to ask, as they would put up the price if we made inquiries. They can't get over the impression that all Americans are rich, and come over here to get rid of their superfluous dollars."

"Living in apartments has its advantages, but boarding also has its advantages for the student with much studying to do and little time to spare for the details of house-keeping. One is about as cheap as the other. It isn't

always convenient or agreeable to have to rush out at the last moment to buy something for supper, or to go to the café for dinner when one is not feeling well, or when it is storming. It rains a great deal in Germany.

"On the other hand, there are restrictions about life in a pension that one is freed from in lodgings. When you have an apartment there is the delightful feeling that you can do just as you please, and if you wish to have a tea party you can do so. Of course, everything can be made pleasant for those with plenty of money; but the poor student must always consider ways and means. In Germany the breakfast—coffee and buttered rolls—is always included in the rent of the rooms, so there is no thought to be taken of that. Louise and I discussed the matter as we packed our things to leave, and we decided that the year in the apartment had been the pleasantest and a little bit the cheapest."—*Tribune*.

### Photographing the Voice.

REMARKABLE experiments are being carried on at Columbia College by Professors Halleck and Muckey with regard to the tones of the human voice. The object of the professors is primarily to discover a standard for the human voice by which all voices can be judged. They purpose to construct a machine which will produce the notes in three octaves, just like a human voice. The only difference will be that the notes from the machine will be pure notes and infinitely more beautiful than any human being can produce.

By means of these perfect or nearly perfect tones a standard can be fixed which will represent the human voice in its highest perfection. Incidentally, the way for a singer to get the best effect with the least exertion will be found, besides much other valuable data. In order to do this, photographs have been taken of the vocal cords in a man's throat while he is singing. This was done by means of a laryngoscopic glass. The results gave the position of the cords for each different note.

Musical notes are produced by the vibration of the vocal cords, and their pitch is controlled by the length, tension and thickness of the cords. The experiments already show that the training of the arytenoid cartilage which controls the thickness of the cords plays an important part in voice production. Most singers depend entirely upon the alteration of the length and extension of the cords for singing different notes. The valuable aid of the arytenoid cartilage is not called in, and consequently much greater exertion is required.

Undoubtedly the most interesting experiment, however, is the photographing of the voice itself. The difference between the tones of a good and bad voice when photographed are shown in the cuts. The lines represent the vibration of a flame when a note is sounded close against it. A new complicated piece of mechanism, known as the "monometric flame machine," is used to obtain these results.

Every note sounded by the human voice contains a number of overtones in addition to the note itself. When the note "A" is sung, there are sounded, in addition to the fundamental or actual "A" itself, the "A's" of two or three octaves higher, as well as of several intermediate tones. We only hear the note as one sound, but the monometric flame detects eight or nine others and divides the notes up, as shown in the cuts. The upper tones give brilliancy, and the fundamental tones give volume and strength.

Now, if some of our finest singers can be induced to have their voices photographed in this way the arrangement and number of tones in a single note, which will be as perfect as possible, will be discovered. There is no difficulty in producing these different tones separately by means of tuning forks. If they were all sounded at the same time and in the proper degree of loudness the exact counterpart of a human voice would be produced by mechanical means. This has never yet been done, for the metallic, far away tones of the phonograph cannot be compared to a real human voice.

Professor Koenig, of Paris, has long been trying to do this, but without success. The great trouble is that the tuning forks cannot all be sounded at once, and of the correct loudness. The note that we hear is, of course, the loudest, and is represented in the photograph by the lowest and thickest line. All the overtones gradually taper off in strength until even the sensitive resonators in the monometric machine cannot detect them.

The man whose voice is to be photographed sings a single note steadily into a large sounding board. From the sounding board the note is conveyed to a row of resonators, eight in number, which are of various pitches, corresponding to the different overtones of the voice. In front of each resonator is a little jet of flame. When the voice tones strike on the resonators the air inside them is vibrated and agitates the little flame which is in front of each resonator nozzle.

The flames are reflected into a many-sided reflector, which is rapidly revolved while the note is being sounded by the man who is sitting for his voice photograph. The lens of a camera is placed close against the reflector, and

a rapid plate exposed for a second or more. When developed the result shows the vibrations of the man's voice, and consequently its quality. As a rule, the better the voice the more overtones there are in it, and to record a voice like Jean de Resaké's would require a dozen or more flames.

In order to reproduce the human voice Professor Halleck will use organ pipes. They will be very small and inclosed in boxes, so that no more sound can get out than is needed to produce the complex tone. If the experiments are successful and the projected machine can be constructed it will even be possible for a man to sit down in his own drawing room and play on a piano, the notes of which will not give forth the musical sounds of wires struck by felt and wood hammers, but the glorious melody of a human voice. There will be no need to go to the opera to hear a famous prima donna, because the instrument will sing much better than any human being can. The best points can be taken from a number of the finest singers and the results formed into a scale of notes which will be almost perfect.

Opera will then mean a stageful of voiceless Tristans and Tannhäusers who go through the motions while the singing is done by machine behind the scenes.—*The World*.

### Home Items.

**Enormous Receipts at the Opera.**—Nearly 5,000 persons attended the Carmen performance last Monday night at the opera. The receipts verged closely on \$15,000.

**A Breeze Musicales.**—Mr. James Lawrence Breeze gave another of his delightful musicales at his unique Carbon Studio last Friday. Marie Engle sang some English songs, Helena Augustin played piano pieces by Chopin, Liszt, Grieg and Brahms, and pretty Marie Studholme and Maurice Farkoa sang and diverted a fashionable auditory.

**Constantin Sternberg's Misfortune.**—The studio containing a library and collections of a lifetime of Constantin v. Sternberg, our Philadelphia correspondent, were all destroyed by the big Haseltine fire in that city on Sunday. He has been unable to supply his regular letter of music and opera as a result of his loss. He will continue his tuition at his residence until further notice.

**An Error.**—The following has been received from A. J. Goodrich, who furnished the interesting stories on Wagner's music. The error referred to was made in our composing room, and we hasten to make amends for it:

CHICAGO, February 1, 1896.

Editors *The Musical Courier*:

In your issue of January 29 a mistake occurred in my concluding review of the character and development of Wagner's leading motives. The paragraph at the close beginning, "But more remarkable in these respects is the lyric music drama *Die Meistersinger*," ought to come after the last example in notation. Also the figures 9-6 should be 9-8.

Very truly yours, A. J. GOODRICH.

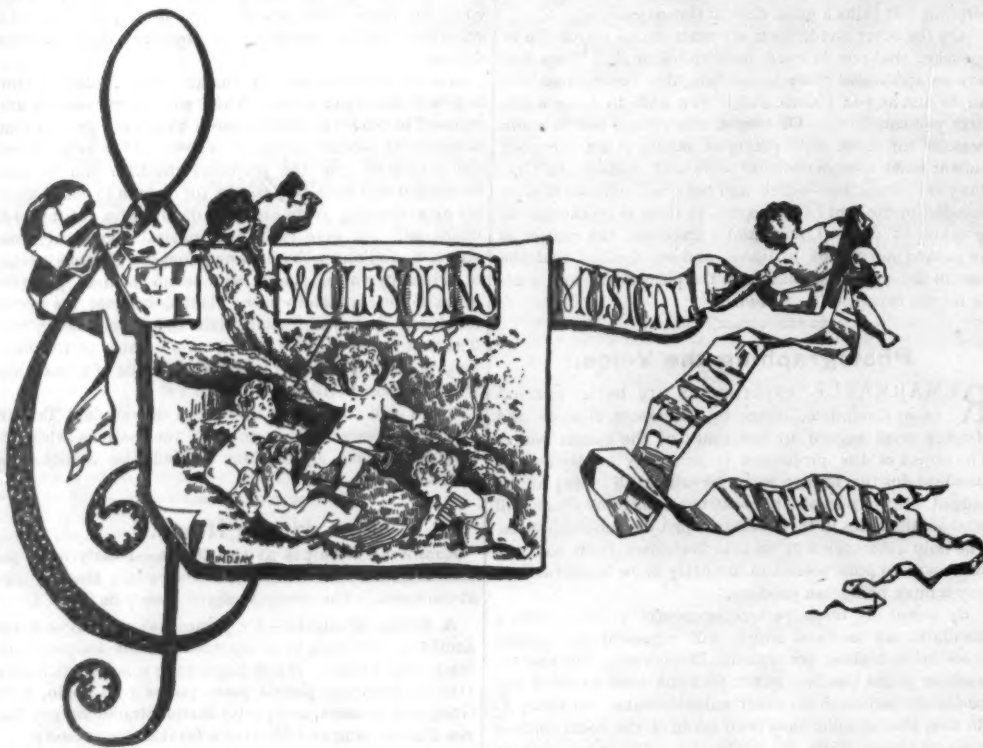
**Miss Janotha in Washington.**—The *Washington Post* of a recent issue, in a paragraph entitled "Miss Janotha at the White House," said: "Yesterday evening at 9 o'clock Mrs. Cleveland and a small circle of guests listened to the music of Miss Janotha, the court pianist to the German Emperor and a great favorite of the court of England. Several of her selections of yesterday are especially liked by the Queen, the Emperor and the late Prince Battenberg. The lucky black cat, White Heather, which accompanies Miss Janotha, was accorded the privilege to accompany her mistress to the drawing room."

"Miss Janotha's friend, John Oliver Hobbes (Mrs. Craigie), was at the same time in Washington, and it is interesting to know that the celebrated authoress' work, *Journey End in Lovers' Meeting*, was especially written for Ellen Terry, to be given for the first time on the occasion of a *matinée* given by Miss Janotha two years ago in London. The Princess of Wales and daughters, Grand Duchess of Saxe-Coburg-Gotha and Crown Prince of Roumania being present. Mrs. Craigie is not only a celebrated writer, but also a clever musician. At Miss Janotha's Chopin memorial concert last season Miss Craigie played with Miss Janotha the *rondo* of Chopin for two pianos. Miss Janotha will be with us next season for a series of concerts. She intends to publish the biography of Chopin, written by Count Grzymala, a lifelong friend of Chopin, and also the part of *Method of Methods* sketched by Chopin, given after his death by his sister to Princess Marceline Csartoryska, who was for many years the greatest friend of Miss Janotha."

**Meyerbeer.**—The second daughter of Meyerbeer, the Baroness Blanche von Korff, died at Rome lately, aged 64. Her husband is a general of brigade in the German army and her son a major of cavalry at Metz.

**A Matter of Costume.**—A young French composer lately submitted to a manager a new work, the scene and time of which were those of modern Paris. "My dear fellow," said the manager, "the public will not stand a plumber as a lyric tenor, especially as he sings instead of talking *argot*." The composer made no reply; but after a few minutes the great man started up with a brilliant idea. "Why not dress your workmen in the costume of Louis XIII, Louis XIV. or Louis XV.? There must have been plumbers in those days! That will fix it!"





*Clementine de Vere-Sapio* sang last week with her accustomed brilliant success in Bridgeport with the Bridgeport Choral Society, and also gave a song recital in the Peabody Institute, Baltimore. On Sunday evening, January 26, she replaced Nordica at the Metropolitan Opera House in Rossini's *Stabat Mater* at the briefest notice, and sang admirably. Her increase in volume and notable enlargement in style were strongly evidenced in the big opera house, which her voice filled most brilliantly and satisfyingly. She is thoroughly at home in oratorio.

*Wm. H. Rieger* has been having a series of brilliant successes in the provinces, and as an oratorio and concert tenor remains as hitherto unsurpassed. The following press notices have been recently received:

CONCERT, MILWAUKEE, WIS.

Mr. Rieger possesses a voice of the quality heard only in a few renowned singers, and he sings with an ease, fluency and style extraordinary.—*The Wisconsin*.

Mr. Wm. H. Rieger is an admirable singer who always has been heard in Milwaukee with great pleasure; last night he again scored a triumph by his finished and artistic work.—*The Journal*.

REDEMPTION (GOUNOD), NEW HAVEN, CONN.

Mr. Rieger easily carried off the honors of the evening. He has a voice of deliciously soft quality and charmed the audience by his unaffected manner. His singing of the narratives—a large share of which is allotted the tenor—was marked by repose, intelligence and artistic phrasing. The narrative of the penitent thief was also sung by Mr. Rieger with feeling and with a realistic conception of the text. In the dust narrative the words *At Once the Spirit Came* were sung with intense dramatic fervor. His intonation was faultless and his work throughout the evening bore a very close comparison to artists whose fame has been wafted from abroad and whose pretensions have far exceeded those of this unassuming American tenor.—*Daily Register*.

Mr. Rieger, who sang all the solo tenor parts, performed a hard and ungrateful rôle in his usual conscientious and artistic manner. Mr. Rieger has sung here often and has never yet failed to please.—*The Courier*.

THE MESSIAH IN BUFFALO, N. Y.

Mr. William H. Rieger gave the recitative and aria *Comfort Ye My People and Every Valley*. The singing of both of these was done with artistic sense, most intelligent comprehension of phrasing and with an emotion necessary to the correct presentation of the words. These same admirable qualities were noticeable in every effort made by Mr. Rieger, and his presentation of *Thy Rebuke Hath Broken His Heart and Behold and See if There Be Any Sorrow* could not be equaled by any tenor who is heard in oratorio in this country. It was a noble grasping of a most beautiful theme and it was the crowning work of the oratorio.—*Courier*.

Mr. Rieger repeated all the favorable impressions he has heretofore made. His singing is so smooth, so finished in style that other comment farther than to say that his work was completely satisfactory in every respect would be superfluous.—*Daily Express*.

THE CREATION, ERIE, PA.

Of Mr. Rieger it can truthfully be said that no tenor that had ever appeared before an Erie audience was received with greater favor.

He has a voice of rare sweetness and power, and his vocalization of *Creation of Man* held the audience entranced, the lull at the conclusion of Mr. Rieger's effort breaking into a storm of applause so emphatic that the singer was compelled again to respond with a second rendition of *In Native Worth*.—*Daily Dispatch*.

THE ELIJAH, PITTSBURGH, PA.

Mr. Wm. H. Rieger, the tenor, is already so much of a favorite here that it is almost unnecessary to record the hearty welcome given him. His work throughout the evening was of the highest order. He seemed in splendid voice and the well managed dramatic fire, which is so telling in his renditions, was admirable.—*Pittsburgh Dispatch*.

William H. Rieger easily carried off the laurels of the evening. The ease with which he sang *Then Shall the Righteous Shine Forth* brought round upon round of applause. Throughout the performance Mr. Rieger was repeatedly recalled, and after every solo had to bow his acknowledgments four and five times before the enthusiastic audience was satisfied.—*Times*.

*Klafsky*, the prima donna of the Damrosch German Opera, has had a fairly triumphal progress through the West and South, and will very likely be the dramatic prima donna of the Cincinnati Festival, besides singing in a number of other leading musical festivals in May. Her success last week in Washington and Baltimore was stupendous, while this week she has sung in Boston and earned an ovation such as no other singer has received in years. Klafsky's gifts are of a superb and imposing order, and her personal magnetism united to her rare powers hold her audiences and compel admiration and enthusiasm wherever she appears.

The Concert for the charities of the Ethical Culture Society will be given this year in Carnegie Music Hall on the 10th of February. A large orchestra has been engaged, which will be conducted by Frank Van der Stucken, who will come from Cincinnati specially for this occasion. Lillian Blauvelt and Ondricek will also appear, and a cantata by Humperdink, *The Pilgrimage to Kevlaar*, will be given under the direction of Louis Koemenich. The Brooklyn Sängerbund, Mrs. Jacoby and Carl Naeser will also assist.

*George J. Hamlin*, the young Chicago tenor, owing to his splendid success in *The Messiah* with the Chicago Apollo Club, is receiving many fine engagements. Mr. Hamlin is now one of the busiest singers in the West, and is fast becoming one of the most popular oratorio tenors in the country. He is to give a recital before the Ensemble Club of Kansas City on February 11, on which occasion he will give a program composed entirely of selections of an oratorio character. Mr. Hamlin is receiving much encouragement in giving recitals of this kind before musical clubs. Another important engagement of his is with the Mozart Club of Pittsburgh in March, when he will sing the tenor rôle of Bruch's *Arminius*. The following press notices have been received by Mr. Hamlin at different periods:

CHICAGO (APOLLO CLUB CONCERT).

Mr. Hamlin cannot be recalled as having upon the occasion of any previous appearance made so strong an impression. *Thy Rebuke Hath Broken His Heart* was given with breadth, repose and marked intelligence of delivery.—*Tribune*.

ST. LOUIS.

The soloist was Mr. George J. Hamlin. Special praise is due him. His voice is well adapted to oratorio music, possessing both dignity and dramatic power. The recitative *Watchman, Will The Night Soon Pass?* was brought out in all its intensity.—*Globe-Democrat*.

LOUISVILLE.

Mr. Hamlin's part in *The Messiah* was more than satisfactorily sustained. The officers of the musical club were certainly wise in their selection.—*Times*.

*Bloomfield Zeisler* has very few dates left for the spring, the immense success of her winter tour having brought her a duplication of engagements. In every city where she has played she has been re-engaged, which gives her a busy outlook. A brilliant offer has been made to her to go to London, England, and play at the Philharmonic concerts under Richter in the spring, but her engagements here prevent her acceptance. She is beyond doubt one of the greatest living pianists, and has been steadily so acclaimed in every city where she has appeared.

*E. C. Towne*, tenor, since his remarkably successful appearance at the Hirsch concert in Mendelsohn Glee Club Hall recently, has had several offers of engagements. Mr. Towne's voice is gaining steadily in strength, and he is a valuable acquisition in the oratorio field.

*Ondricek*, whose violin recital in conjunction with Miss Szumowska, the young pianist, was so decided a success on January 23, in Mendelsohn Glee Club Hall, has been since busy with several other recitals. His New York performance of Ernst's enormously difficult *Concerto Pathétique* is a memorable one. The brilliant virtuoso will be heard on next Monday at the concert of the Ethical Culture Society, when he will play Max Bruch's *Concerto No. 1*.

*Mrs. Vanderveer-Green*, the popular contralto, after her engagements with the Orpheus Club in Philadelphia, the Troy Choral Society and the Rochester Ladies' Musical Club, will at once join Mme. Albani, and will travel with the Albani Concert Company throughout the spring. She will appear both in miscellaneous concerts and in oratorio. Her popularity has increased at each appearance, and she is firmly established as one of our best qualified and most successful contraltos.

*J. Armour Galloway*, the young basso of St. Bartholomew's Church, has already gained a strong foothold in the East by reason of his recent successful concert and oratorio performances. His latest appearance with Lillian Blauvelt and others at the important *Eolian* concert was highly satisfying, and this well equipped, musicianly artist left a strong artistic impression. He will be heard in a number of song recitals shortly in New York, for which he is at present busy preparing a repertory. His sound musical education is evidenced in his work, which is always thoroughly correct and artistic in its interpretation.

*Arthur Mees* is hard at work drilling his chorus for the Albany festival, which will, as usual, be one of the most conspicuous events of the musical season. This conductor is energetic and conscientious in drilling and selecting an efficient orchestra, quite as much as in his treatment of a chorus and the selection of soloists. Already *Clementine de Vere-Sapio*, *Wm. H. Rieger* and *Max Heinrich* have been engaged and negotiations are pending with a number of others.

*Mangioni de Pasquale*, the favorite young Italian tenor, has just given a concert in Atlanta, Ga., at which he scored a solid artistic and financial success. He will remain South during the greater part of the winter and has been engaged in several large Southern cities for concert work. He may also be heard in opera next summer, as he is at present negotiating with managers with an operatic end in view. He is one of our purest and most delightful young lyric tenors.

*Oscar Hammerstein's* new opera, which has been unpretentiously baptized *Marguerite*, is setting the whole musical world on the keenest qui vive. It is the effort of Hammerstein's life, the best and highest word he can utter. He announces so himself, and it is also given to be understood that the work will form a sort of pendant to the *Faust* of Gounod and Boito's *Meistofele*. The production, which it is expected will take place about the 6th to the 8th of February, is destined to be an event in the operatic history of New York. Hammerstein has saved neither his brains, energy, nor whole-souled musical feeling in the effort to evolve a success.





*This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

**No. 831.**

NEW YORK, WEDNESDAY, FEBRUARY, 5, 1896.

**A** WORD to dealers. Do not lose sight of the fact that the Jewett piano has proved itself one of the most satisfactory pianos on the market to handle. It will be a better seller this year than ever before.

**"W**E have been using for years past a number of actions—that is, actions of various makers—and have finally, after prolonged trial, decided to make the Comstock-Cheney action our sole and only piano action." This was told to us the other day by one of the leading piano makers.

**W**E must admit that the new Vose upright styles are far ahead in character and in architectural design to most uprights in the market. There can be no doubt whatever that the dealers must sell these goods rapidly. The Vose firm will find that its styles will be imitated, and that is one of the greatest compliments that can be paid to them.

**T**HE material improvements in the Starr pianos the past year have had much to do with their steadily increasing success. The Starr Piano Company has set up a high standard to be attained, and each Starr piano put out more nearly reaches it. The Starrs will be among the most attractive and carefully constructed pianos made in 1896, and will be correspondingly valuable to the dealers.

**M**R. ABENDSCHEIN, the treasurer of the Staib Piano Action Company, and the member of the firm who attends entirely to the traveling, returned on Saturday from a Canadian trip, which had been taken in the interests of business. Mr. Abendschein had with him models of the firm's new grand action, which interested the Canadian piano manufacturers greatly.

Business has started in well for the coming year. The Staib people made 1,500 more actions in 1895 than in 1894, and they hope for a similar increase in 1896, and the prospects seem favorable.

**T**HE steady increase in the business of Norris & Hyde and the equally increasing admiration for their pianos show that both trade and public are ready to accord recognition to an article of merit. The transposing device, which is a special feature of the Norris & Hyde pianos, has received the flattering indorsement of many of the leading musicians of the country, which commendations have been printed in these columns. The trade, quick to feel the pulse of demand, has seen this increasing appreciation on the part of the public and profession and has seen too that Norris & Hyde are making pianos which, apart from this special feature, are modern, excellent instruments that are in every way musical instruments worthy the attention of enterprising dealers. This recognition of merit is a part of the success of Norris & Hyde the past year. The other part is in the goods themselves and the intelligent manner in which they are presented to the public.

**N**EVER in its whole history has the house of Chickering produced such superb pianos as it is now making. They are marvels of the piano builder's art, and they are of such exquisite musical texture, as we may term it, as to call forth universal approval wherever they are played.

**A**T the recent annual meeting of the Malcolm Love & Co. Corporation, of Waterloo, N. Y., Charles G. Reed, son of the president of the company, was elected secretary and treasurer in place of Malcolm Love, who was selected to attend the wholesale trade of the company on the road instead of his former office work. Mr. Love's acquaintance with the dealers makes him a valuable representative of the company's interests on the outside.

**A**NY responsible dealer who is looking for a piano of moderate price but containing modern improvements modern in design, of which the workmanship and materials are guaranteed by the past and present record and progressive policy of the manufacturers, should give due consideration to the Lindeman & Sons piano. The pianos recently put out by the Lindeman & Sons Piano Company have won widespread esteem for their musical qualities and attractive appearance. They are handled by many of the leading dealers of the country, who find them among the best sellers on the market. The Lindeman & Sons pianos for 1896 will contain still further improvements, and will be more than ever valuable to the dealers.

**A**MONG the trade visitors to the Sohmer warehouses the past week were Mr. Henry Detmer, the newly acquired Sohmer representative in Chicago, and Mr. J. W. Guernsey, the Sohmer agent, and a good one, of Scranton, Pa. Each came for the purpose of selecting stock, and each is getting together as fine a lot of Sohmer pianos as one could wish to handle. Mr. Detmer is highly pleased with his prospects in his new location in Chicago and over securing the Sohmer agency, which he has had his eye on for some time. He proposes to push business vigorously and the Sohmer interests particularly.

The retail trade at the Sohmer warehouses here has shown a marked increase the past week, and the prospects are favorable for a continuance.

**T**HERE is a good story told on that amiable and distinguished scholar in the piano trade, Mr. Sylvester Tower, the Cambridgeport, Mass., action maker. He has a son, Herbert, a chip of the old bloke, and Tower has been expecting to make him a partner. He has been speculating on this for years past, but has never come to it yet. However, in anticipation of this domestic commercial event he had, on the occasion of erecting a factory addition some years ago, the words "S. Tower & Son" painted on the wall and there the sign remains, although Herbert is still on salary. The reason assigned is that Tower had this sign so painted in order that when he really does take his son in (which he is apt to do) there will be no expense attached to repainting the sign, which is already prepared for the consummation of the act.

## GLORY FOR AMERICAN MANUFACTURERS.

**S**TEINWAY & SONS have received a cablegram dated January 30, 1896, informing them that His Apostolic Majesty Francis Joseph has most graciously appointed them Piano Manufacturers to the Imperial Court of Austria and the Royal Court of Hungary. His Majesty has also purchased a Steinway concert grand for the Imperial Palace at Vienna.

**A**LTHOUGH not definitely decided upon it is probable that the second grade piano to be made by the Emerson Piano Company, to which reference was made last week, will be called the "Yale."

**A** NOTICEABLE feature of the business of the Pease Piano Company is the loyalty of their representatives and the comparatively few changes that are made among the former representatives, though there is no lack of recruits to the ranks of the agents. This can be attributed, of course, to a mutual satisfaction, the satisfaction of the company with their representatives and the satisfaction of the representatives with the Pease pianos, a satisfaction in the latter case arising from a steady improvement in the pianos themselves, a progressive policy on the part of the house and fair treatment that has always been characteristic of the Pease Piano Company.

The old agents write in the warmest terms of the latest styles Pease pianos, commending their improved quality of tone and handsome appearance and predicting for them the coming year a still more cordial reception from the public. The Pease factory is busy, as the Pease agents are backing their predictions of a prosperous season by their orders. The prospects for the firm are exceedingly bright.

**M**R. LUCIEN WULSIN, of the firm of D. H. Baldwin & Co., of Cincinnati, Ohio, has been spending a week at Atlantic City with some friends, and reached here on Monday noon. He will return home in a day or two. Mr. Wulsin tells us that the aspects of trade are favorable and encouraging with his house; that while of course they are in general sympathy with the general condition of trade, yet the business of the firm was better in 1894 than in 1893, and better in 1895 than in 1894, and that to all appearances the manner in which it has opened in 1896 justifies them in expecting a year which will show an improvement on the past.

Baldwin pianos are instruments that are now thoroughly known throughout the Western section. An intelligent method of introducing them has been applied for years past, and they have been made with such care and attention to artistic detail and to modern methods of construction that their success is not to be wondered at. The house of Baldwin represents one of those substantial and unassailable interests in the piano trade that give a standing and a prestige to the trade which is particularly necessary at this stage. It is difficult to say what the future of the piano trade would be if it were not for such bulwarks as the house of D. H. Baldwin & Co.



# DECKER BROTHERS' BUSINESS TO BE SOLD.

FOR some time past, in fact ever since the death of Mr. John Jacob Decker, rumors have prevailed in the trade to the effect that the business was to be transformed into a stock corporation or disposed of by the heirs. Mr. William F. Decker, the son, who has had charge of the commercial end of the business for some years past, has been in full control since the death of his father, and as a result of a series of consultations with the other heirs, consisting of his mother and sister, it seems that he has finally concluded to sell out the name, good will, stock and material of the house.

As a matter of course a negotiation of such dimensions is necessarily cumbersome and slow of development, and yet during the past few weeks several rapid strides have been made toward the consummation of this object. In how far this will be successful now depends upon the decision of several gentlemen who have the purchase under contemplation. It is said that Mr. Frank A. Lee, the president of the John Church Company, of Cincinnati, Ohio, who was here and left for home on Monday, has the purchase under advisement, but there are also others with whom negotiations are pending. There is no doubt but that the failure of the Weber Piano Company and the other firms which failed on Monday may have some effect on these negotiations, for the reason that they have only reached a stage that might be termed preliminary.

The first of January inventory disclosed stock, material, &c., to the amount of \$199,923.40, or in round numbers, \$200,000, and it is said that the business can be purchased for that amount, including the name and good will. During the last ten years Decker Brothers withdrew in cash from the business over \$500,000. This discloses at once a healthy state of affairs.

If we mistake not this renowned firm was established in the year 1862 by John Jacob and David Decker. David Decker withdrew some years ago and the two brothers died within a short time of each other. Mr. William F. Decker is a young man of cultivated tastes and habits, and it seems that he is not ambitious to continue a business that involves, as it necessarily must, great responsibilities, innumerable vexations as business is conducted at present, and the wear and tear that go with it. He has a fortune in his own right and desires to spend his time in more congenial pursuits. The philosophers in the piano business will all grant that he has taken the proper course so far as his personal comfort and taste go. But there are certain questions of ethics involved which might not be out of place in discussing this question.

As a matter of course, any man, or any number of heirs, of a business or an institution have the right to dispose of it or give it away if they wish. That is what we would call one of our inalienable rights and privileges; we can do with our property as we wish to; but under the strange conditions of the piano business the agents of an instrument have acquired a certain claim to its loyalty to them when they have proven their loyalty to it. Say, for instance, that a house such as D. H. Baldwin & Co., Cincinnati, which we believe has been selling the Decker Brothers piano for about thirty years—say that this house has spent in round numbers \$100,000 to advertise the piano in the three or four States which it controls. Isn't there a certain moral obligation involved toward a loyal firm of this kind in handling the destinies of such a piano?

Take any firm; take any piano; it isn't a question of Decker Brothers, it is a question that affects the trade generally. In fact, the sudden, unannounced withdrawal of an agency from a solvent firm is a matter that goes even beyond the question of ethics, for it may represent a serious loss to the agent. Hasn't the habit of suddenly "snatching," as we may call it,

a piano from one house and giving it to another been at the bottom of the many changes and transformations of dealers into manufacturers in the West?

If therefore it could be shown that such a course represents a loss to a dealer, the outright sale of a complete piano manufacturing establishment, involving as it does a revolution in its character, might come under the same category as the sudden change of agency. In the Decker Brothers case such firms as D. H. Baldwin & Co., Estey & Camp, Kohler & Chase, William G. Fischer, Sanders & Stayman, Edward Moeller, Howard Farwell & Co., Samuel Hamilton and many others would be intensely affected. A new ownership might result in the first place in a thoroughgoing disagreement, the new owners not being acquainted with the methods of these houses.

Or, with the temptations that such a plan offers, considering the value of the name of Decker Brothers, of which advantage could be taken, a sale might depreciate the character of the instrument by cheapening it in order to make quick profits without considering the future of the business. This necessarily would affect the agents of the Decker Brothers piano. How far and how deep and significant such a transfer of title from the old owner to the new ones is can be seen from these observations, which disclose only one phase of the subject, and yet, at the same time, it cannot be denied that the heirs of the Decker Brothers business have the perfect legal right to dispose of their property. The ethical question that obtrudes itself is this, Should not all these agents and representatives have been consulted, in a manner? And, on the other hand, such a consultation might have defeated the very object and purposes of the heirs.

We have frequently animadverted upon the conservative methods of quite a number of our New York piano manufacturers, and have made efforts to demonstrate to them that the course pursued might be looked upon as commercial suicide. As a thoroughly equipped Western piano manufacturer said to us in discussing these very questions: "Yes, you can choke a business to death with conservatism." The average New York piano manufacturer will not assimilate his methods with the new phases of the piano business. We have heard a great deal about the dangerous Western system of disposing of instruments, and yet we find that it is the Eastern houses that up to date represent the failures in the piano business. We can only judge things by the results.

Here in New York in one week we find a number of important failures and negotiations pending for the sale of one of the leading piano houses. Naturally, in the case of Decker Brothers the sale may be imperative because of the necessity of settling up an estate; but be this as it may, the sum demanded is a figure so far below the usual estimate as to indicate that the conservative methods of the house have placed it in a position which would make it futile to demand a great figure. The property seems to us to be exceedingly valuable under an active and progressive management, which would adopt modern methods in extending the fame and reputation of this already famous piano. Whether or not the heirs succeeded in disposing of the plant we are unable at this moment to state. The negotiations made may have already been concluded. If they should fall through it would seem that the business will be disposed of in the usual manner in which estates are closed up. Under such circumstances, of course, we do not see how the purchaser of the name and good will could secure any great advantages. The whole piano trade would know of the *modus operandi*, and that in itself would destroy its value.

Under a private arrangement this difficulty would be obviated to a great extent, although it is impossible to state if the present agents of the Decker Brothers piano would then continue their relations to the new owners. These are the perplexing questions that must face everyone who considers the situation.

The failure of the Weber Piano Company and the possible sale of the Decker Brothers piano business would reduce the old leaders to three firms—Steinway, Chickering and Knabe. The Knabe house is manufacturing a piano which cannot compete with either Steinway or Chickering, as its quality is not first class, and we are virtually, therefore, forced to conclude that the leadership in the piano trade of the old traditional firms has been reduced to the two houses, Steinway & Sons and Chickering & Sons—that is, in case of the sale of the Decker Brothers piano by a forced sale in order to settle up the estate. Should

the business be sold out at private sale to some piano man with ambition, progress and with a high sense of the importance and value of retaining the reputation of this famous instrument, we would still have three of the old leaders. But should it be sold to piano speculators who desire to use the reputation of the piano for the purpose of making instantaneous profits, the Decker Brothers name would very rapidly lose its value, which it has thus far maintained.

## Later By Wire.

CINCINNATI, Ohio, February 4, 1896.—The following dispatch from our correspondent at Cincinnati was received at the hour of going to press.

Mr. Frank Lee, president of the John Church Company, arrived here from New York at 11 o'clock this morning. Regarding his mission in New York he said to your representative:

"For myself and associates a conditional proposition has been made to Decker Brothers, of New York, for the purchase of their business. The proposition will be accepted or declined within the next two or three days. I did not care to have the matter made public until the proposition has been acted upon, as I did not wish to embarrass in any way the firm of D. H. Baldwin & Co., the Cincinnati representatives of Decker Brothers. But as THE MUSICAL COURIER knows something of it I will state how matters stand.

"We are on the friendliest footing with the Baldwins and want to treat them just as we should expect to be treated under similar conditions. The John Church Company will not purchase the Decker Brothers business in any event. The company that authorized me to make the proposition has not yet been organized, but it will be distinct from the John Church Company, though the latter will be interested in the new concern."

Mr. George W. Armstrong, of the firm of D. H. Baldwin & Co., said this morning: "I have heard of the proposed sale of Decker Brothers' plant to the John Church Company. It will make no particular difference to us. For a great many years we have been preparing to meet any event of this kind. We have given years of work to perfecting our instruments, so that we might have something that no one could take away from us. The first two grand pianos we have built are almost ready to leave our factory, and they are already sold."

Mr. Armstrong denied that the present visit of his partner, Mr. Lucien Wulsin, to New York has anything to do with the Decker Brothers sale, but from other sources I hear that Mr. Wulsin's mission was of the same nature as Mr. Lee's. Mr. Wulsin is in New York to-day. XX.

## MASON & HAMLIN CHANGES.

A DISPATCH from Chicago states that within thirty or sixty days a new corporation, to be called the Mason & Hamlin Music Company, will be formed in Chicago. The capital stock will be \$100,000, and we suppose will be held by members of the Mason & Hamlin Company and their present employees, though some outside parties may become interested.

Of course the Mason & Hamlin pianos and organs, and presumably the Mathushek piano, will be handled.

It is reported in New York city that there will probably be some changes made in the personnel of the Mason & Hamlin Company here, but definite particulars are not yet obtainable.

It is also reported that a change in the location of the store, which is now at 136 Fifth avenue, will be made, though this does not mean, as has been rumored, that the Mason & Hamlin Company will take the old store of the Mathushek Piano Company on Fifth avenue, below Fourteenth street. Any movement that the company will make will be, beyond doubt, one which will place their salesrooms far up town.

—Albert Schoenhub & Co., manufacturers of small goods in Philadelphia, are to have a new factory, 125x108 feet, on Adams street.

—The schedules of Alfred Shellhase, dealer in music boxes, 320 Fourth avenue, who assigned recently, show liabilities of \$7,706; nominal assets, \$7,802; actual assets, \$4,540.

—In the Berlin Industrial Exhibition which is to be opened May 1 the auditorium designed for performances to display the qualities of the exhibits will be transformed into a showroom for instruments. Over 70 Berlin piano manufacturers will take part in the exposition.

WANTED—An experienced organ salesman for Western and Southern States. A good position for man acquainted with the trade, and who can sell goods (no consigning). Write, giving references, experience, &c., to Ann Arbor Organ Company, Ann Arbor, Mich.



# FAILURE OF

Weber Piano Company,  
Wm. E. Wheelock & Co.,  
Stuyvesant Piano Company,  
Manufacturers Piano Company, Chicago,  
Hendricks Music Company, Pittsburgh,  
H. D. Smith Company, Denver.

WHAT has been known in the trade as the "Wheelock interests" collapsed on Monday. These interests since the sale of the Lindeman & Sons Piano Company consisted of the Weber Piano Company, the firm of William E. Wheelock & Co., the Stuyvesant Piano Company, the Manufacturers' Piano Company, of Chicago; the Hendricks Music Company, of Pittsburgh, and the H. D. Smith Company, of Denver, Col. Application was made to place the stock companies in the hands of receivers and the firm of William E. Wheelock & Co. in the hands of an assignee. Mr. Henry W. Beebe, of Havens & Beebe, 16 Wall street, was made assignee of William E. Wheelock & Co.; Mr. William Foster, of the Weber Company, was made receiver of the Weber Piano Company, and Mr. Louis Dederick, engaged with that company, was made receiver of the Manufacturers Piano Company, Chicago, while Mr. Tilney was made receiver of the Stuyvesant Piano Company. Up to the moment of going to press we have not learned the names of the other receivers.

The attorney of the receiver of the Weber Piano Company furnishes us with the following explanation:

*The trade for the past year in high grade pianos has, in consequence of the hard times, been very much curtailed. This has lessened materially the production of the Weber Piano Company, and as it has not been possible to cut down, to any great extent, the expenses of carrying on the business, the cost of production of pianos has been increased and the profits largely reduced. It was found after January 1, 1896, that while the assets were nominally large they were not of such a character as to be immediately available for the needs of the company.*

*Under these circumstances, and in view of the present depressed condition of trade, the directors deemed it the best policy, in the interest of all concerned, to apply for the appointment of a receiver. If the assets of the company realize their fair value, the receiver should be able to pay not only the debts of the company but a dividend on the stock.*

The assignee of the firm of William E. Wheelock & Co. furnishes us with the following:

*The firm of William E. Wheelock & Co. has had for some time past very intimate business relations with the Weber Piano Company. When the directors of that company decided to apply for the appointment of a receiver it was found to be doubtful whether the firm would be able to meet the obligations assumed by the firm for account of the Weber Piano Company, which that company could not provide for as they matured. It was therefore deemed best, in the interest of creditors, to make an assignment. There are no preferences.*

The application for the receiver of the Weber Piano Company was made on Monday in the Supreme Court to Justice Lawrence, on the petition of William E. Wheelock, William Foster, Robert F. Tilney, Henry W. Beebe and Robert Vidaud, of Brooklyn, Albert Weber and A. Briton Havens, who constitute a majority of the stockholders of the Weber Piano Company in an action brought for its voluntary dissolution.

It is now as far back as August, 1892, that the corporation was created out of the firm of A. Weber, then in the hands of a trustee; the same Mr. William Foster who has now been appointed receiver was at that time trustee, and the dissolution is asked for on account of large losses in business incurred during the past year. In the action it is stated that there are taxes on the real estate overdue and unpaid, and that there are matured obligations and others that are maturing for which there are no funds; that the company is insolvent and that the interests of the stockholders and creditors can be better protected

by the appointment of a receiver and the winding up of the affairs of the corporation.

The capital stock of the company is \$700,000, consisting of 3,000 shares of preferred stock and 4,000 shares of common stock, each of the value of \$100 full paid.

The assets consist of the factory property at Seventh avenue and Seventeenth street, subject to a mortgage of \$200,000; a large lot of pianos, completed and in the course of manufacture, and a considerable amount of material for the manufacture of pianos.

The application for the appointment of a temporary receiver for the Stuyvesant Piano Company was made on the petition of William E. Wheelock, Robert Vidaud, Robert F. Tilney and Socrates Hubbard. In this petition it is stated that there will be probably enough realized to pay all the creditors, but that the assets are of such a nature that they can not be turned into cash at once. The stock of this corporation consists of 400 shares each of the value of \$100 full paid.

The liabilities of this company consist of notes indorsed by the company, due and maturing, amounting to \$38,512.39; bills receivable, \$26,918.75; open accounts, \$8,465.70.

Our Chicago correspondent telegraphs that the assets of the Manufacturers Piano Company are \$100,000 above its liabilities, but under the circumstances it is forced into the hands of a receiver.

## History.

As we all know, Mr. Wheelock, after having, in conjunction with Mr. C. B. Lawson, made a great success of the Wheelock piano business, purchased the old Lindeman business, and in a separate factory, under a separate organization, he manufactured this instrument until last year, when he sold it out to the present Lindeman Company. He then organized the Stuyvesant Piano Company for the purpose of making a cheap instrument to meet the demands of this trade, and after a great deal of diplomacy, hard work and financial engineering he reorganized the Weber concern in August, 1893, from which date the four instruments were called the Big Four. This was a name that was applied all over the United States to the Wheelock interests. The Manufacturers Piano Company, of Chicago, had been organized and was supplied with these four instruments. The Hendricks Music Company, of Pittsburgh, was organized and supplied with them, and the H. D. Smith Company, of Denver, likewise. We believe that the firm of Hume, Minor & Co., of Richmond and Norfolk, also handled this line of goods.

Up to the time that Mr. Wheelock controlled the three original pianos and until he grappled with the Weber problem the trade at large in discussing his enterprising movements looked upon them as safe, but when he undertook the enormous responsibility of handling in addition the Weber plant, with its complicated mechanism, doubts began to arise as to the wisdom of his step. The reorganization in itself was accomplished in such a clear-cut and well-defined manner that Mr. Wheelock's reputation as a financier was advanced to the highest point in the piano line, and it must be said to his credit that that reputation is still in his favor, considering the fact that soon after he had gotten the mechanism in working order the country was struck by the panic.

Neither Mr. Wheelock nor any other man could have foreseen this calamity, and had he been able to trace in advance the possibility of the financial disturbances he surely never would have entered into any negotiations to acquire the Weber plant. But the step was taken, and it soon became manifest that great obstacles would intervene in making a success of the enterprise. The continuation of panicky times increased the difficulties; Mr. Wheelock was advised by his friends to retire temporarily from the management, and thus the various Wheelock interests were actually left without the guidance of their originator, a condition under all circumstances to be deplored.

In addition to all this, the question arose whether a piano manufacturer who for the greater period of his life as a manufacturer had been identified with cheap and medium grade pianos could successfully operate with a piano of the high grade that requires traditional methods under certain musical surroundings, and an artistic atmosphere which is not expected nor supposed to exist among the manufacturers of commercial pianos. It is not in a personal sense that this is applied, but so it is customarily known in the piano trade; that is to say, the men who control the destinies of high grade pianos are men who were never identified with cheap or medium grade pianos whose

whole education as piano manufacturers was singled off and apart from any artistic education as applied to musical instruments.

And the competition of the Weber piano took full advantage of this situation. Notwithstanding the presence of Albert Weber as one of the stockholders and officers of the corporation, every piano salesman in the United States, when an opportunity offered, brought forward as an argument the associations of the manufacturer of the Wheelock piano with the manufacturer of the Weber piano, and we must be candid enough to state that in many cases the argument succeeded and the Weber sale was killed. This militated directly against Mr. Wheelock's own interests, but it is doubtful whether in his enthusiasm for the Weber piano he could be made to understand this situation. He, subjectively, could not appreciate the manner in which this situation was viewed objectively.

Hundreds of instances occurred in the United States when the Weber piano was denominated as a Wheelock piano with the name of Weber upon it, and this was also fortified by the fact that Mr. Wheelock was actually the president of the Weber Piano Company. Despite this, however, it is our opinion that, had no panic intervened, Mr. Wheelock still might have won the battle and suppressed this prejudice. These are the outward causes of the collapse. There are, however, also others. There existed in the Weber Piano Company an internecine trouble which made progress difficult. Mr. Wheelock was under the impression when he started the Weber business that he could influence Mr. Albert Weber to accept his theories of business and of other methods. In this he failed utterly. The disagreements were of a nature that must of necessity have been distasteful to all, and under such conditions it was utterly impossible to make headway with any hopes of permanent success.

## The Situation.

The receiverships of all these companies and the assignment of William E. Wheelock & Co. will, for the present, close all the factories with the exception probably of the finishing of the stock, and will wind up the firms and virtually take them out of competition. It may be possible that other dealers, whose notes are held by these various firms and which will not now be renewed, will be compelled to go to the wall. The privileges of the receivership are limited, as the receiver is a court officer and does not enjoy the latitude of the owner of a business. While his discretion plays a great rôle, there are such limitations that he is not enabled to do with the dealer what Mr. Wheelock has been in the habit of doing for his dealers, and we therefore would not be surprised to see other failures following these, as well as failures of firms doing business with these branch houses.

One of the chief objects of receiverships is the reduction of expenses, and this will result in the dismissal of a number of the important men that have been associated with Wheelock interests, as their services can be of no use to the receivers; in fact, the reduction of production means the discharge of a great many people. There will be considerable difficulty in collecting accounts. Under the modern methods of the piano business the dealer has been educated to depend upon the manufacturer for a great deal in addition to the pianos, and even the solvent firms will require delicate handling in order to get a hundred cents on the dollar out of them.

Mr. Albert Weber, who is in town, has a contract which is to run for some time yet, under which he receives \$8,000 a year salary. It is a question whether the receiver must recognize this contract as in force or make it a liability, and we wouldn't be surprised to see this tested in court.

On the other hand, some method may be devised to clear up the accounts, get the finances into shape and get rid of these receiverships rapidly. Mr. Wheelock has demonstrated that he is a man of resources, and, most of all, mental resources. To all appearances the \$400,000 of the common stock of the Weber Piano Company is wiped out. It may be possible that a considerable profit could be made on the sale of the factory and the manufacture of the Weber piano put in the upper section of the city, where the cost of production could be reduced, while the quality of the instrument would not be affected. There would be a large profit in the sale of the factory. Altogether, on examining the situation, it seems to us that Mr. Wheelock still has a great opportunity to reclaim these plants, but this cannot be done unless it is done



rapidly and without delay. The one great difficulty in the way is in the shape of the collections and the deteriorations of bills receivable, with the inability of the receivers to manipulate the dealers' paper.

The commercial paper that was discounted by the Weber Company and the other concerns had the indorsement of Mr. Wheelock's firm and probably of Mr. Wheelock personally, as his name was considered very valuable in banking circles; and here we may say that there isn't one man in the piano trade who doesn't sympathize with him, fully appreciating the tremendous struggle he had and the unfortunate fact that a panic crossed his path no sooner than he had laid it out.

It seems that the panic has affected the Eastern houses much worse than the Western, but particularly the New York houses. New England has had no failure among the manufacturers; there has been none in Chicago or Cincinnati or the small cities, at least none of any consequence. New York has had them all. There is something wrong about this piano business in New York. THE MUSICAL COURIER has been saying so for years past. There is something wrong about this New York piano business, and it is about time that the Piano Manufacturers' Association get together and candidly, openly and fraternally discuss this question, and make some attempt to reach the causes.

If the New York houses do not take some steps toward this end, they will be groping around in the dark, and their lack of unity of purpose and of action will help to keep them isolated, and this isolation is in itself dangerous. A lot of trivial and inconsequential talk is indulged in at these meetings instead of getting down deep into the causes of the troubles that are facing us here. The New York trade is constantly indulging in captious criticism [about the manufacturers outside of the city, and yet they go through the panic untarnished while New York represents the failures of the piano business. There are rumors now of several other houses here in this city in a bad way; we don't believe it, but if it is so something should be done by the New York trade to prevent another failure. This is a question which is much greater than anything that can apply to an individual house for its own individual benefit.

#### Preliminary Statement.

According to the papers filed, the total liabilities are \$364,806, of which \$200,000 is bonds, secured by mortgage on the Seventeenth street factory, this mortgage being held by the widow and daughters of the late Albert Weber.

Bills payable, \$95,587. Contingent liabilities, \$54,523, chiefly on indorsements. Assets, \$150,000, exclusively of the value of factory above mortgage. These assets are in the shape of finished pianos, pianos in course of construction and 290 pianos rented and on consignment.

Among the creditors are the Chemical National Bank, \$35,000; Gansevoort Bank, \$15,000; National City Bank of Brooklyn, \$20,000; Sprague National Bank of Brooklyn, \$10,000; Wm. E. Wheelock & Co., \$5,300.

The firm of Wm. E. Wheelock & Co. holds \$195,600 stock in the Weber Piano Company, and individual members of that and other firms of the Wheelock interests \$88,000.

The order to show cause in all these cases was set down for hearing on May 5.

**MR. SAMUEL HAZELTON** returned on Friday from a two weeks' visit among the Hazelton representatives, embracing in his trip Chicago, Milwaukee, St. Louis and other important points. Like so many of his trips this was a short one, but he secured a good number of orders, studied the trade conditions in the cities he visited, and received many evidences of the appreciation in which the reliable Hazelton is held. He received conflicting statements regarding business prospects, some of the dealers believing a revival at hand, others seeing no chances of marked improvement.

The Hazelton piano is, however, in such position, so well known and so highly appreciated by a constituency to whom hard times do not mean as much as to others, that its sales will go on whether general business prospects are as bright as might be wished or not.

—W. A. Sallee has begun business in Litchfield, Ill.

—Edward Drillard has opened a store in the Theatre Building, Croakston, Minn.

—W. B. McLaren, dealer in Ontario, Cal., has disposed of his business to J. W. King.

## STETSON & CO. BURNED OUT.

THE daily papers have already reported the great \$1,000,000 fire that took place in Philadelphia at 8 o'clock on Sunday morning last, February 2—a fire that raged fiercely for five hours before it could be subdued. It destroyed a great many handsome buildings on Chestnut street, and, what is of particular interest to the piano trade, the Haseltine Building, in which were located the large warerooms of the N. Stetson & Co. firm.

It appears that the fire started in this building in the rear of the fifth floor. As is seen in the accompanying illustration, the building was an eight story structure and one of the handsomest in the city of Philadelphia, the lower floor being occupied by the N. Stetson & Co. firm, and in the building was also

ments of costly price. Then there was a stock of Bradbury and Webster pianos and a quantity of Hallet & Davis pianos and a large number of cheaper instruments. The fire was so sweeping in its work that it destroyed every one of these instruments, the building being a total wreck.

But with characteristic energy the firm of Steinway & Sons went to work at headquarters in this city at once to prepare goods to be shipped to Philadelphia to-day to supply orders. N. Stetson & Co., with the aid of Mr. F. G. Smith, the vice-president, at once leased the seven story building at 1209 Chestnut street and have already taken possession of it, getting it ready to receive the new stock of instruments.

It was only last week that several representatives of THE MUSICAL COURIER visited Mr. Woodford, the manager, at the Stetson house, and he spoke hopefully of trade and the prospects, and in order not to



the large \$350,000 art collection of Mr. Haseltine. It was just in the rear of this that the fire is supposed to have started, exactly where is not known. People who were in the vicinity of Broad and Chestnut streets say that they smelled smoke some time before the fire was discovered and before the alarm was given.

The buildings that were affected and most of which were destroyed, outside of the Haseltine Building, are the structures occupied by the American Baptist Publication Society, the Wister Building, Homer, Le Boutillier & Co.'s building, and in addition to these the Lafayette Hotel, in the rear, which was damaged to the extent of \$35,000.

Mr. Steinway informs us that the insurance on N. Stetson & Co. was about \$75,000, fully covered. The collection of pictures of Mr. Haseltine was not insured, and will prove a total loss. Mr. Constantin v. Sternberg's studios and college of music were also totally destroyed, a great loss to him, and the Union League building was also damaged.

As it is shown, the amount of loss is about \$1,000,000. The description of this fire in the Philadelphia papers shows that it was similar to other fires of a large nature. It was difficult for the firemen to subdue the flames, and the department devoted all its energies to the saving of the Lafayette Hotel, which had just been reopened after extensive repairs.

The stock of pianos in the Stetson warerooms consisted, of course, chiefly of Steinway grands and uprights, many of them being fancy wood instru-

interrupt the flow of business as a result of the fire immediate attention was paid to the securing of this new wareroom, as well as a full supply of Steinway pianos.

#### Steck in Boston.

**A**BOUT eight months ago F. I. Harvey began a piano business in Boston on his own account. Previous to that time he was associated with H. W. Burry, of 646 Washington street, that city. Mr. Harvey started in with one of the lower grade pianos, but very soon realized that if he expected to attain any prominence in the trade he must have a leader from among the leaders. So he cast about and finally secured the Steck. The Steck is well known in Boston musical circles, having been placed there in concert and other work frequently during the last few years, and has the indorsement of many prominent musicians and society people.

Mr. Harvey is to be congratulated. In the first place, he is the youngest man in the business in Boston, and starts in free and clear from all obligations, has already secured the respect of the piano trade for his business-like methods, and has got the Steck piano. Mr. Harvey has made a very good beginning. Steck pianos will be shipped this week to 164A Tremont street.

**DRUMS WANTED**—Wanted a good pair of tympani, second hand; must be in fair condition. State price when writing. Address "Drummer," care THE MUSICAL COURIER, New York.

**EXPERIENCED** wareroom salesman and tuner desires position. Excellent pianist. Experienced in sheet music and books. Address A. B., care THE MUSICAL COURIER Boston office, 17 Beacon street, Boston.



## AFFAIRS OF OTTO SUTRO &amp; CO.

THE widow and daughters of the late Otto Sutro, of Baltimore, arrived on the steamship Lahn on Friday from Europe and are now at home, arrangements having been made for the funeral of the deceased to take place to-day at noon from Dr. Murkland's Presbyterian Church. The body will be cremated, in accordance with the wishes of the deceased, but there will be no special musical services, a memorial service having been arranged to be held later under the auspices of the Oratorio Society and the Musical Union of Baltimore.

It is expected that letters of administration will be issued within a day or two, and in accordance with preliminary arrangements already made the business of Otto Sutro & Co. will be continued. The capital of \$100,000 is intact, and there is about \$87,000 due on instalment leases, which can only be collected properly by a continuation of the business, which is also a thoroughly established, profitable one. A competent manager will be selected—some man of importance who has a thorough knowledge of the business, and it may be possible that if the proper man can be found an interest will be accorded to him, so as to stimulate him to push the work with the old-time vigor.

Mr. Sutro had an insurance of \$24,000 on his life, and his widow also owns two houses valued at \$20,000, on which there is no indebtedness. Under the advice of her friends this course has been decided upon, and it only remains now to find a manager of ability and of individuality who will take charge of the business itself. It is also probable that Mrs. Sutro and her daughters will remain in Baltimore for a while until all affairs have been adjusted, when they will return to Europe in order to enable the daughters to pursue their artistic career so auspiciously inaugurated.

## PRICES ADVANCE

WITH

## MASON &amp; HAMLIN.

THE general consensus in the trade is to the effect that the Mason & Hamlin house was one of the most active in the trade during 1895; what is now already apparent is that it will be one of the most active in 1896. There are many reasons for this, reasons not necessary to detail just now, but among them we can cite ambition of young and active men; a recognition of the fact that the Mason & Hamlin screw stringer piano is universally hailed as a success not only in its principle, but also after years of wear and tear; a determination to place the pianos where their merits of themselves demand it and call for it, and finally the decision that there is a great demand for goods of the highest type, a decision reached after a complete study of the situation.

In view, therefore, of the success of the Mason & Hamlin piano in all directions the company has determined to advance its prices, the scales being adjusted in accordance with the following table, showing both old and new prices, the grands remaining at the old price.

## Mason &amp; Hamlin Pianos.

## PRICE LIST.

UPRIGHT PIANOS.		Old.	New.
K. 7½ Octaves, upright, ebonized.....		\$420	\$450
K. 7½ " " " quartered oak.....		435	465
L. 7½ " " " ebonized.....		450	500
L. 7½ " " " quartered oak.....		465	515
E. 7½ " " " blister walnut.....		480	530
L. 7½ " " " mahogany.....		490	530
M. 7½ " " " ebonized.....		490	550
M. 7½ " " " blister walnut.....		510	580
M. 7½ " " " mahogany.....		510	580
M-1. 7½ " " " blister walnut or mahogany,			
with engraved panels.....		600	625
M-1. 7½ Octaves, upright, blister walnut or mahogany,			
with carved panels.....		615	660
M-1. 7½ Octaves, upright, blister walnut or mahogany,			
with marquetry panels.....		630	675

## GRAND PIANOS.

A. 7½ Octaves, small grand, ebonized.....	\$750
A. 7½ " " " " quartered oak.....	775
A. 7½ " " " " mahogany.....	800
B. 7½ " " " " parlor grand, ebonized.....	850
B. 7½ " " " " mahogany.....	900
C. 7½ " " " " concert grand, ebonized.....	1,000

A piano of the quality, character and general construction of the Mason & Hamlin should be held strictly at these prices, not only for the sake of its own future, but for the benefit of the whole piano trade. It also places the piano where it belongs and naturally makes it a leader. The three latest additions to the

Mason & Hamlin representation—Luxton & Black, Buffalo; Vaughan & Tanner, Detroit, and the O. A. Field Piano Company, of St. Louis—handle the Mason & Hamlin piano as leader, and a new rule of the company recently made is to the effect that no new agency will be appointed for the Mason & Hamlin piano unless the instrument be taken as leader.

The fixed determination to place this piano before the musical public and the general public in an attitude of leader cannot but add to its value to the dealer. If there were any doubts as to the character of the piano it might be a dangerous step, commercially speaking, but the Mason & Hamlin is a piano of such exquisite tone quality, such delightful touch and such substantial construction that there is no apology necessary in proclaiming it a leader in any piano wareroom.

We therefore thoroughly indorse the advance in price, and go so far as to congratulate the firm upon its decision.

## A. B. CAMPBELL COMPANY FAILURE.

THE MUSICAL COURIER is enabled in this issue to present for the first time the particulars of the failure of the A. B. Campbell Company, of Jacksonville, Fla., and its acquirement by the Fryer & Bradley Music Company, of Atlanta, Ga., preliminary notice of which was published in our last issue, and which is also referred to in the regular Chicago trade letter in this issue. The following despatch tells the story:

CHICAGO OFFICE OF THE MUSICAL COURIER,  
226 WABASH AVENUE, February 4, 1896.

The Chicago Cottage Organ Company purchased the A. B. Campbell Company for about \$70,000; this included pianos and organs wherever situated in Florida, and the sheet music and small musical instruments in their warerooms in Jacksonville. They then gave a bill of sale to the Fryer & Bradley Music Company, of Atlanta, Ga. They have secured the services of Mr. B. F. Manier, Jr. (treasurer of the old concern), to act as manager. Mr. Manier has the collection of very nearly all the hypothecated paper, which includes the following:

The Garfield National Bank of New York, \$30,000 worth of collateral on a \$20,000 loan; the Savings and Trust Bank of Florida, \$20,000 worth of collateral on a \$10,000 loan; the First National Bank of Fernandina, about \$5,000 worth of paper on a loan of \$3,500. There is other paper there which is believed he will get for collection. Following is a list of the unsecured creditors:

A. B. Chase Company.....	about \$1,800
McCammon Piano Company.....	" 1,000
Smith & Barnes.....	" 2,000
Alfred Dolge & Son.....	" 600
H. Sontag.....	" 300
Mason & Risch.....	" 1,000
William Tonk & Brother.....	" 400

J. & C. Fischer are creditors to the amount of about \$16,000, and they hold an order on the excess collateral held by the Garfield National Bank of New York and the Savings and Trust Bank of Florida. There are minor creditors too numerous to mention.

## Later.

It is reported that A. B. Campbell gave a bill of sale on all his real estate to the Campbell Land and Loan Company, of Jacksonville, Fla., and that such a transaction cannot be broken by the creditors.

The Chicago Cottage Organ Company thinks it will come out of the deal with a loss of not more than \$15,000.

Mr. F. G. Smith has disposed of his lease of 334 Fulton street, Brooklyn, to the Mechanics' National Bank, and has leased another wareroom in Fulton street, opposite Johnson street.

## SIEVEKING

writes as follows  
regarding the

MASON & HAMLIN  
PIANO:

Mason & Hamlin Co.

BOSTON,

NEW YORK,

CHICAGO.

THE Chicago office of THE MUSICAL COURIER has been removed to its old location, 226 Wabash avenue.

IT is very probable, if not already arranged, that the Smith & Nixon piano will be sold by the various houses representing the Steinway piano, such as N. Stetson & Co., Lyon, Potter & Co., Bollman Brothers Company, and several others whose names it would be premature to mention.

MR. THEODORE PFAFFLIN concluded his engagement with Smith & Nixon, of Cincinnati, Ohio, on Saturday last, and is expected in New York within a few days to assume his new duties as head salesman at Chickering & Sons' New York house.

MR. J. TRACY BALCOLN, who has been a salesman with Crawford & Cox, of Pittsburgh, Pa., has gone to C. H. Utley, of Buffalo, and Mr. Wm. Heaton, formerly with C. H. Utley, has accepted a position with Crawford & Cox. The exchange is a mere coincidence, each engagement having been made separately.

## A Small Chicago Failure.

A DESPATCH from Chicago announces the failure of the National Library Association, of that city, for quite an amount. It is announced that attachments have already been issued to the amount of \$5,000. It is a large mail order concern dealing in musical instruments.

## Steinway in Europe.

STEINWAY & SONS' piano factory in the Neue Rosenstrasse, in the St. Paul suburb, Hamburg, has found itself compelled to considerably enlarge its space and increase the number of its employes. For some time past, although work has been carried on till 8 p. m., there is not only no stock of instruments ready, but the factory finds itself behindhand in the delivery of a couple of hundred pianos to fulfill orders given.

## In Town.

AMONG the visitors to New York the past week and callers at the offices of THE MUSICAL COURIER were:

Alfred Schindler, Marshall & Wendell, Albany, N. Y.  
O. A. Kimball, Emerson Piano Company, Boston.  
Rufus W. Blake, the Sterling Company, Derby, Conn.  
A. J. Brooks, the Sterling Company, Derby, Conn.  
W. H. Durnell, Ocean Point, N. J.  
A. L. Bailey, Burlington, Vt.  
Henry Detmer, Chicago.  
J. W. Guernsey, Scranton, Pa.  
W. H. Poole, Boston.  
J. A. Norris, Mason & Hamlin, Boston.  
J. K. M. Gill, manager Mason & Hamlin, Chicago.  
Charles Becht, Brambach Piano Company, Dolgeville, N. Y.  
S. Baldwin, Babylon, N. Y.  
C. W. Marvin, Detroit.  
Alexander Steinert, Boston.  
Crawford G. Cheney, Ivoryton, Conn.  
Lucien Wulsin, D. H. Baldwin & Co., Cincinnati.  
Henry L. Steinert, Philadelphia.  
A. J. Mason, Mason & Risch Vocalion Company, Worcester, Mass.  
Albert Krell, Jr., Cincinnati.  
Frank A. Lee, John Church Company, Cincinnati.  
A. Fisher, Fisher & Ogden, Oneonta, N. Y.  
F. I. Harvey, Boston.  
Aug. von Bernuth, Philadelphia.

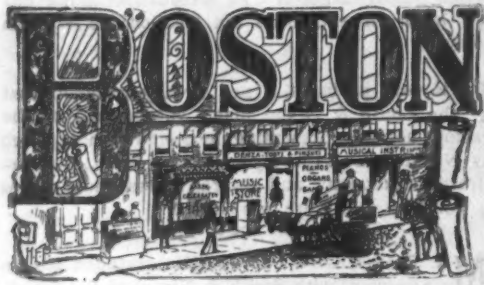
—Crandall & Pray, of Newport, R. I., have dissolved partnership, the business being continued by Albert P. Crandall.

Gentlemen—I have never felt so confident while playing in concerts as since I have had the opportunity to have a Mason & Hamlin grand under my hands. Since first coming to America, and in all my European tours, I have never played upon a piano that responded so promptly to my wishes. The tone is liquid and carrying, the equalness of sound is perfect, and any effort I ask this beautiful instrument, whether legato, staccato or delicacy of tone, it responds faithfully. I can assure you that I have never known any piano that could stand such severe test as playing in several concerts upon the same instrument and keep in tune, notwithstanding moving around and change in temperature. You have solved the problem that others have long tried in vain, and I call myself fortunate, at least, to have found the ideal piano.

Very truly yours,

MARTINUS SIEVEKING.





BOSTON OFFICE THE MUSICAL COURIER,  
17 Beacon Street, February 1, 1896.

**A**LTHOUGH all the dealers have been saying through the month that business was dull, nothing doing, no orders, no prospects, now that January is gone and accounts have been examined, in nearly every case it has proved to be one of the best months for business that has been enjoyed for a year or more. Now the question seems to be, Will it last? Because piano men are never quite satisfied. As one dealer said, they always growled until they had so many orders ahead that they had to rush the factory day and night to catch up, and then they growled because they could not get the pianos out fast enough.

In the retail trade one or two odd things have happened. For instance, in one wareroom two pianos were sold and two rented one morning before half past 8 o'clock. In another wareroom three pianos were sold for cash in one morning; in another all the pianos of a certain style were sold almost as soon as placed on the floor, leaving that wareroom without one of that kind to show.

The annual meeting of the Mason & Hamlin Company took place on Wednesday. The following officers were elected: Edward P. Mason, president and treasurer; Henry L. Mason, vice-president. The directors are, besides those mentioned above, Henry Barford, James Holyer and Geo. B. Kelly. There was nothing of special interest discussed, no changes of any kind having been made.

The piano prospects of this firm look brighter than ever. This week they received a heavy cable order from Metzler & Co., London, for pianos and organs.

The business of Mason & Hamlin Company for the month of January in their retail department was four times as much as for the same month last year—the largest retail ever done.

The Mason & Hamlin pianos and the Liszt organs have been placed permanently in Carnegie Hall, Pittsburgh, Pa. Mr. Hollyer, Mr. Gill and Mr. Norris left for New York on Wednesday after the annual meeting.

Mr. S. A. Gould has just returned from a trip to New York, Philadelphia and Baltimore.

The Estey Company furnished the pianos and organs used at the meeting of the Christian Endeavorers in Mechanics Hall last evening.

With the Merrill Piano Company business for the first part of January was very dull, but the last half of the month it has been fine, "out of sight," and is the largest month's business for a year.

This week Vose & Sons have had the largest business that they have done for the past year.

They have been busy taking account of stock in addition to having shipped such a big lot of pianos. Their business year closes January 31, but they do not hold their annual meeting until the first Wednesday in June. The weather is pleasanter than to hold meetings.

At the Emerson factory they have added stock taking to the other business of the week, Mr. Payson having been there every day.

Mr. Kimball is in New York and Albany for a few days.

Chickering & Sons also report large business for January. In fact with them it has been the biggest month's business for six years and over.

For the past three years there has been a steady increase in the inquiries and demands for their pianos from all parts of the world, and they are now in correspondence with several leading firms abroad who want to become agents for the Chickering piano.

This week they shipped a piano to a customer residing in the very heart of Europe, and are packing one now to go to the West Coast of Africa. Both of these pianos were style C mahogany grand.

The Briggs Piano Company is among the firms who report that in January they did the largest amount of business in the history of their house.

Mr. C. A. Hyde, of Norris & Hyde, has just received a

letter from a firm in Mexico asking him to call upon them about pianos—just drop in when passing by.

They have at the factory a handsome mahogany case upright piano just finished that was made to order for a prominent musician. The wood is finished without stain in the natural color and the effect is fine.

One of the letters they received this week is rather interesting.

WICHITA, Kan., January 24, 1896.

Norris & Hyde, Boston, Mass.:  
DEAR SIRS—The piano that I got from you is here all right. I used it in a concert this week in which we had orchestra and vocal, and it showed its value very marked in this concert, as some of the voices could not sing to concert pitch, and in such case I dropped the piano down a half a tone to suit their voices. I think one of the finest solos I ever heard in Wichita was played on that piano by a lady that night. It was one of Liszt's heavy rhapsodies, and received great comment.

There is another fine concert here to-night and I had a special request to take this piano to that concert, and it will be used to-night with the best artists we have here.

I think the tone is beautiful and so does everybody that has heard it. I have got everybody struck on the piano that has seen it. I will push it to the front as hard as I can, as we are all delighted with the piano.

Yours very truly, THOS. SHAW.

In Town.

Mr. Karl Fink, New York.

Mr. R. S. Howard, New York.

Mr. F. G. Smith, Brooklyn.

Mr. F. G. Smith, Jr., Brooklyn.

Col. F. B. T. Hollenberg, Little Rock, Ark.

Mr. W. W. Montelius, of Denver, Col., is expected to arrive in Boston on Monday, February 3.

### POOLE PIANOS.

**M**R. WM. H. POOLE, of the Poole Piano Company, of Boston, who was in town last week, left for a tour of the Western circuit, reaching as far as Kansas City, on Thursday night. Mr. Poole proposes to give most minute attention to the trade and trade matters on this trip, and develop the possibilities of the Poole piano to its widest extent, so far as can be done on one commercial trip.

This Poole piano has become a popular instrument in the trade with such rapidity as to give considerable inspiration and hope to anyone contemplating the future of the piano business. If a comparatively unknown instrument can, within the period of a few years, establish for itself so large a constituency as the Poole piano has already secured, there must be a substantial and solid substratum to the piano trade, one you can build upon.

But the instrument itself gives the cue to the situation. It is a piano built upon honest principles, and never once misrepresented. At the head of its technical departments are two well-known Boston piano experts, one, Mr. Willard, a draughtsman of acknowledged standing; the other, Mr. Newman, a superintendent whose practical acquaintance with factory methods stands unsurpassed.

With these two men at the head of their respective departments, and Mr. Poole assuming and attending to the commercial and financial ends of the business, there is no reason why its prosperity is not unequivocally assured.

Outside of a most agreeable and acceptable tone quality, and a touch full of sympathy to the player, the Poole piano has case styles that are in exact touch with the taste of the day. The dealer naturally is attracted to these styles, for he finds them readily salable, while the old foggy styles remain on the wareroom floor unsold.

There has been no more rapid success than that of the Poole piano, and its position is already fixed in the estimation of a large number of some of the best dealers in the land, and hence we do not doubt a successful tour for Mr. Poole.

### Strich & Zeidler Style F.

**S**TYLE F in fancy woods has the call at the Strich & Zeidler factory at present, and some beauties in bird's-eye maple and satinwood are going through. These orders are traceable somewhat to the display made by the firm at Atlanta during the exposition, and again to the beauty and design of this special case. Style F has the semicircle desk, which is something modern and novel in piano case work, and is withal very attractive, and the impression made upon a prospective customer is very apt to influence a sale.

The Strich & Zeidler grand is receiving complimentary attention from Harlem musicians. A prominent pianist requested the use of one for a concert which was given in Eberling's Hall recently. It was a success and so was the piano.

### Wing & Son.

**W**ING & SON have removed their offices from 245 Broadway to West Thirteenth street, near Tenth avenue, in their factory building. Their facilities for manufacturing are largely increased, and the immense building which adjoins them—also belonging to them—will be used in connection with their business at no distant day.

### ANNUAL MEETINGS.

#### Prescott Piano Company.

**T**HE annual meeting of the Prescott Piano Company, of Concord, N. H., was held Monday evening at the warerooms of the company. W. D. Thompson, Geo. D. B. Prescott, J. E. Fernald, C. C. Danforth, F. P. Andrews, Wm. M. Mason and Dana G. Prescott were elected directors for the coming year.

The report of business done in 1895 shows a gain of about 20 per cent. over the year 1894, and the largest in amount of any previous year. At a subsequent meeting of the directors W. D. Thompson was re-elected president; Geo. D. B. Prescott, treasurer; Frank P. Andrews, clerk of the board and of the corporation; Dana G. Prescott, secretary, and Wm. M. Mason, auditor.

#### S. Brainard's Sons Company.

The annual meeting of the S. Brainard's Sons Company, Chicago, was held January 28, when the following directors were re-elected for the coming year: C. S. Brainard, A. W. Brainard, E. C. Brainard, W. F. Albright, H. F. Chandler. The officers are: C. S. Brainard, president; A. W. Brainard, vice-president; W. F. Albright, treasurer; H. F. Chandler, secretary.

The results of the business for 1895 are most satisfactory to the stockholders. The company now deals exclusively in its own publications, which consist of over 20,000 different pieces of sheet music and music books, and is, with a single exception, the largest catalogue of music in the country.

It is probable that a branch house will be opened in New York during the present year. The company last year secured the six story building, 131 and 133 Wabash avenue, 40x160 feet, which it has leased for ten years. It has already expended over \$30,000 upon its new building, which has all modern conveniences, and is one of the finest on Wabash avenue.

The S. Brainard's Sons Company was established in 1836 and incorporated in 1889 with a capital of \$200,000, and is one of the oldest and best known music houses in the country.

#### Farrand & Votey Organ Company.

The annual meeting of the stockholders of the Farrand & Votey Organ Company was held January 30, 1896, and the following officers elected: E. H. Flynn, president; A. E. F. White, vice-president; E. S. Votey, secretary; W. R. Farrand, treasurer.

#### Chase Brothers Piano Company.

At the annual meeting of the Chase Brothers Piano Company, of Muskegon, Mich., the following officers were elected: C. H. Hackley, president; C. T. Hills, vice-president; A. V. Mann, secretary, and Thomas Humetres. The board of directors includes the foregoing officers and J. W. Moon, Braton S. Chase and Leon E. Chase.

#### Lyon, Potter & Co.

(By Telegraph.)

CHICAGO OFFICE THE MUSICAL COURIER,  
225 Wabash Avenue,  
February 4, 1896.

#### Musical Courier Company:

Nahum Stetson and Charles Steinway were present at Lyon, Potter & Co. meeting yesterday. The report proved most satisfactory, and old officers were re-elected. Forty per cent. increase in Steinway business last year. HALL.

### Curtaz Entertained.

**M**R. HARRY CURTAZ, of Benj. Curtaz & Son, San Francisco, Cal., who has been in the city for the past few days, is having a thoroughly enjoyable time. It is Mr. Curtaz's first visit to the metropolis and his Eastern friends are doing all possible toward his pleasant entertainment.

On Friday the piano contingent of Derby (Conn.) gave Mr. Curtaz a cordial reception at the Sterling factory, and not a day passes that some little excursion or special amusement is not provided. "I am sorry that I cannot stay here for a year," said Mr. Curtaz.

#### "A LITTLE RATTLE SOMEWHERE IN MY PIANO."

says the purchaser. How annoying that complaint is only a dealer knows. Where to find it? That's the question. The chances are that the little wooden flange connections used in the action have become worn from constant shrinking and swelling, the effect of atmospheric changes, and are loose, hence a rattle. If you will place instructions to have only the Roth & Engelhardt Actions, with the brass cup shaped spring washer, in connection with all flanges placed in your pianos, there will never be any trouble.

#### ROTH & ENGELHARDT,

ST. JOHNSVILLE, N. Y.



## TRADE AS WE FIND IT.

Newsy Squibs, Personal, Pertinent and General, Picked Up by "The Musical Courier" Reporters.

THERE has been a noticeable improvement in the retail trade the past week, several of the retail houses characterizing business as rushing, a statement of affairs that, though surprising in a general way, is borne out by visits to the several warerooms.

This does not prove that the much hoped for revival in business has taken place, but the fact that retail trade is showing an improvement is raising the hopes of many members of the trade.

Wholesale trade has also shown an improvement enough to justify the hope that the usual January dullness is past for good. The traveling men are now pretty well distributed and each is loaded for big game. Another season may be said to have begun.

Geo. Jardine & Son, the well-known organ builders, will shortly issue a booklet which will contain a comprehensive list of the organs built by them since their establishment in 1886, with such description of each as is necessary to convey a correct idea of its size, resources, &c. The book will in itself be a mark of the steady progress of the firm.

They are now completing a fine electric organ, complete in every respect, for a prominent church in Wilkesburg, Pa., and have just put a large two manual instrument in Grace Episcopal Church, Haddonfield, N. J.

The Behning Piano Company have secured additional space in the building they at present occupy, and are now in excellent shape to meet the increased demand for their pianos. They are doing a very nice business, and are turning out instruments of which they can be proud. They have coming through some particularly attractive cases in finely figured mahogany and walnut and very handsome in design.

The new Behning grand will be ready in about four weeks.

The young men are working energetically and along conservative lines, with excellent prospects for success.

The Weaver Organ and Piano Company, of York, Pa., shipped twelve organs to New Zealand January 27.

Mr. John Ludwig, of Ludwig & Co., has started on an extended business trip that will embrace a large number of the principal cities of the country.

On the American line steamship St. Paul, which stranded at Long Branch last week, was a large consignment of goods from J. Thibouville-Lamy & Co. to the American representative, Mr. George Demarist. The accident was an annoying one, as it retarded for some days the introduction of some new goods on the market.

Mr. Charles H. Utley, the well-known Buffalo dealer, is ill, suffering from an abscess in the head close to the right ear. The drum of the ear has been ruptured, and the trouble is so serious that it is thought he will have to be brought to New York for special treatment. On Monday a consultation was held, and it was concluded to wait three days before deciding whether it was necessary to bring him here.

Congratulations to Mr. Andreas Holmstrom, of James & Holmstrom, who was wedded last week to Miss Regina Sehlberg. The happy couple are now enjoying their honeymoon trip.

Messrs. Rufus W. Blake and A. J. Mason, of the Sterling Company, were among the visitors to the city last week. They continued their way toward the West.

Encouraging reports are received by Behr Brothers & Co. from Mr. Henry Behr, who has reached Chicago on his transcontinental trip. He has secured good orders, and has everywhere found an intense admiration for the Behr Brothers pianos. He writes hopefully of the outlook for the instruments, and that he is getting some new light on trade conditions from his trip and the contact with the dealers.

Mr. P. J. Gildemeester, of Gildemeester & Kroeger, returned on Monday from an extended trip.

Mr. Theodore Pfafflin is expected in the city this week.

Mr. Joseph Shoninger, Western manager of the B. Shoninger Company, is in the East and is expected to reach New York on Thursday.

In Texas they lose no opportunity to keep prospects in touch with the firms. Salesmen do their duty and look closely after them; but that is not all. Will A. Watkin &

Co., the enterprising Dallas dealers, have reply postal cards, which are sent the prospective purchasers, calling their attention to the lines handled by the house, and asking information as to their intentions, &c.

The Waterloo Organ Company is prepared to accept orders for piano case work.

## Mr. Felix Kraemer.

IS there a piano man of any consequence in the whole United States who is not, in one way or the other, acquainted with Felix Kraemer, the traveling representative and confidential employé of the house of Kranich & Bach? We unhesitatingly answer, no! From Portland to Portland and from Minneapolis to New Orleans, North, East, South and West, this pianoman Kraemer is thoroughly at home, and no wonder, for he has been steadily engaged in the business for more than twenty-eight years.

We doubt if there is a better posted man, or one with a larger aggregation of friends, or one who can grasp a trade situation quicker than Mr. Kraemer. He has just returned



FELIX KRAEMER.

from a round trip of the Union, embracing nearly every State and covering a contact with nearly every firm of importance.

Despite what are called doubtful or unsettled times, Mr. Kraemer has sold a large number of Kranich & Bach pianos, instruments he sells readily, as he has always been identified with "high priced and legitimate pianos." The Kranich & Bach, moreover, enjoys a great reputation among pianos. The firm has always maintained a dignified attitude in the handling of its goods, an attitude in consonance with the character of its product.

Mr. Hellmuth Kranich is one of the representatives of that class of piano manufacturers who really established the standing of the trade among the great American industries. The two younger members of the house, Mr. Louis P. Bach and Mr. Frederick Kranich, continue to follow the precepts and the careful methods adopted originally by its founders, and those are strict integrity; careful and conservative conduct in business, yet allied with a certain appreciation of the demands of the hour; considerate treatment of their customers and agents; conscientious work in producing their pianos, and a firm adherence to business principles.

Under such mercantile rules the house has continued to prosper and Mr. Kraemer is prospering with it. He has made a splendid record and it is thoroughly appreciated. He will continue on the road for the spring trade and will again make a quick trip to Europe this summer. Mr. Kraemer, who was very ill last year, has recovered completely and is enjoying excellent health.

## Whitney-Marvin Piano Company.

THE Whitney-Marvin Piano Company, of Detroit, will about March 1 occupy new quarters in the Valpey building on Woodward avenue, just north of Grand River. Two floors have been secured and will be fitted up in excellent style. The company will also occupy its present quarters for an indefinite period, as by the terms of sale of Mr. C. J. Whitney's interest the company is bound to remain in its present quarters as long as he continues in the sheet music and small goods business there. It is understood that their project for making pianos has been entirely abandoned.

## Ross Business Incorporated.

THE business of Alexander Ross, of Allegheny, Pa., has been incorporated, and a location secured in Pittsburgh. Mr. Ross is president of the corporation, Mr. Frank A. Lee, of the John Church Company, vice-president; Mr. August Beall secretary, and Mr. W. P. Hubbard treasurer.

## Francis Connor.

"QUITE a noticeable feature of my fall business," said Francis Connor, "was the sale of my highest priced styles. Take No. 7, for instance, in walnut, with the Boston fallboard; I have not been able to supply the demand for them coming from my wholesale trade and retail place at 4 East Forty-second street."

"Your factory wareroom would indicate that the January trade had been pretty fair," was suggested to Mr. Connor. And for a fact there was but one piano in evidence, and that was a second-hand one taken in exchange. "My shipments during January have been every piano that I could finish," said Mr. Connor, "and I have orders ahead which will give us an industrious February at the factory as well."

Mr. Connor is making pianos in very neat designs, and musically they are excellent instruments, and desirable for the dealer to handle because there is money in them, and they are desirable for the purchaser to own, for they are reliably made and will give undeniable satisfaction.

## Latest from Smith &amp; Nixon.

(By Wire.)

CINCINNATI, February 4, 1906.

The Musical Courier:

"MR. CRAWFORD, of the firm of Smith & Nixon, states that the latter has no details ready for publication, but that in a few days he thinks there will be something definite to say, and that the incorporation, as outlined in the last issue of THE MUSICAL COURIER, has progressed rapidly.

The outside people interested will be largely well-known Cincinnatians. It is the intention of the firm to push its manufacturing business with considerably more energy, and it is now preparing to increase the capacity of the Chicago factory.

I learn indirectly that Smith & Nixon are about to increase the capacity of the retail warerooms, making the first floor one of the largest and most attractive warerooms in the trade.

XX.

## Hansing &amp; Scott.

J. W. SCOTT, of Hansing & Scott, piano manufacturers, has been in Toronto for several days. Mr. Scott has lived in Canada for many years, and although settled in and identified with the commercial interests of New York, he goes back to his old stamping grounds occasionally for both pleasure and business.

Hansing & Scott have been in business for a year, and a mighty tough year in the history of piano making it has been; but in spite of the adverse conditions they say that they have done all right, and are well enough satisfied to continue. This year they will push a little further from the shore, viz., make more pianos, and generally extend their business.

They have a good piano, and Mr. Scott, who attends to the disposition of the factory output, is a piano man of experience and brains and withal a good salesman. A new size of case will soon be on the market.

- C. H. Fischer, of Worcester, Mass., has made an assignment.
- S. M. Jones, piano dealer, Tyrone, Pa., has been burned out.
- William Spedding has opened a music store in Northfield, Vt.
- The store of Jones & Caldwell, Tyrone, Pa., was damaged by fire a few days ago.
- Irwin & French have leased new quarters in the Stewart Building, Frankfort, Ind.
- The stock of George R. Terry, Neasho, Mo., was burned recently. Covered by insurance.
- C. H. Fisher, of Worcester, Mass., dealer in sheet music and small goods, is reported to have assigned.
- The store of Samuel Jones, Tyrone, Pa., was burned last week. Loss estimated at \$8,000, covered by insurance.
- Edwin J. Sheldon is under arrest for embezzlement from his employers, Herrick & Long, Grand Rapids, Mich.
- The Davis Brothers Music Company, of Toledo, are reported to have given real estate mortgages for \$2,500 and \$1,750.
- Hermann Sonntag, the musical instrument importer, has removed from 335 Broadway to new quarters at 55 White street.
- D. H. Baldwin & Co., of Cincinnati, have opened a branch store in Mount Sterling, Ky., with John E. Groves as manager.
- W. W. Whitney, of the Whitney Music Company, of Toledo, has completed his trip around the world and is again at his home in San Diego, Cal.
- Jacob Sheasley, successor to the music business of E. A. Wilson & Co., Oil City, Franklin and Titusville, Pa., advertises the entire stock of the three stores for sale on February 10 at the Oil City warehouse.





CHICAGO OFFICE THE MUSICAL COURIER.  
230 Wabash Avenue, February 1, 1896.

It may be just as well to say, for the encouragement of the trade throughout the country, that it is universally acknowledged in this part of the country that trade was better last month than during January, 1895. This being the case it is hard to see why any complaints whatever should be heard and the natural inference would be that business will continue to be better throughout the year. It is always better to give an encouraging word than to make disparaging remarks about business, and where they are based on undoubted truth it is so much the better. If the whole country would stop growling and take a more optimistic view of the situation things would certainly improve from sympathy, if from no more substantial reason.

In all probability there will be just as much business done the present year as in any normal one, with such a proportionate increase as would accrue from the continuous development of the country; at least that is the way it looks from a Chicago viewpoint. There is perhaps just a trifle difference each year in the methods of both manufacturers and dealers, but those who are alive to the present requirements will reap the benefit and those who are behind the age will suffer.

It is only another illustration of "the survival of the fittest," without reference to any question of artistic excellence in the product, because that feature only interests the minority. The people have not arrived at that state which requires only the very best pianos; if they had there would be no sale of any but the finest parlor or concert grands, smaller grands would even be disregarded.

#### Mr. Kline Talks.

Mr. J. W. Kline, the traveler for the Blasius Piano Company, is a most accomplished man in many ways, and can give more information in a few minutes than can be gathered in a month from many sources. He is a close observer, has a most retentive memory, and nothing escapes his notice.

His last trip has embraced all the important points on the Pacific Coast. His idea in relation to that section of the country is that the piano business has been very much overdone, and in proportion to the population there are altogether too many makes of pianos represented there, which, he thinks, is mostly the fault of the manufacturers, who are too eager for a representation, the inducements offered being such that the dealers take the agency when in reality there is no call for the goods.

Mr. Kline says the population is still limited in numbers and likely to be for many years, until better conditions prevail which will invite the people out there. A remark made to him by one of the most prominent and oldest dealers in San Francisco indicates the impossibility for a very large trade on any particular piano. The dealer said, "Why do you not send us more people and not so many pianos?"

There has been a noticeable decline in the population of even San Francisco, and as everyone knows the tributary places are sparsely populated. The demand for pianos is nearly all for a medium and low grade instrument and the same dealer mentioned before says it will be at least two years before there will be any great increase in the demand for high grade pianos.

The northern coast, which includes Seattle, Tacoma and various other places, is in a similar or even worse condition.

In Los Angeles, where they claim a population of 90,000—resident and floating—there are fifteen piano stores, all first-class establishments, handsome enough for a city of 1,000,000 people, vying with those of Philadelphia, New York or Chicago.

Mr. Kline says that after leaving the coast, the first place one reaches which makes a favorable impression and that really is doing business in something of the old-time rush, is Salt Lake City, for the reason that the admission of Utah as a State has given such an impetus to all kinds of business there that the music trade has partaken of the general prosperity, one dealer remarking that his business had doubled itself in the last three months.

After Salt Lake the next important place is Denver, which for some years, as everyone knows, has been in a very depressed condition. The whole attention of the public is centred in the Cripple Creek mining craze, peo-

ple even selling their pianos and bicycles and converting the proceeds into stock. Incidentally Mr. Kline remarked that the ice palace at Leadville is one of the handsomest structures of the kind ever erected, and a handsome Blasius grand, furnished by the H. D. Smith Music Company, is one of the attractions. This ice palace is visited daily by thousands of people from the whole country for many miles away, excursions from Denver and Salt Lake being frequent.

Kansas City, being the next point of importance, was spoken of by Mr. Kline in terms not too enthusiastic, but as the circumstances of that burg are so well understood it is hardly necessary to discuss them, and without wishing to disparage anyone, the three handsomest stores are Carl Hoffman's, F. G. Smith's and the Jenkins', all of which are doing a good business.

#### No Probability.

Some of the trade papers are referring to the B. Zscherpe & Co. concern as considering the advisability of removing its factory to Fond du Lac, Wis.

There is no foundation for the rumor, and under the circumstances it would not be a wise move, as the main business of B. Zscherpe & Co. is making pianos for another party, who wishes to keep an eye on the product during process of manufacture.

#### The "Majestic" and "Baus."

Mr. Augustus Baus and Mr. Spies, of Augustus Baus & Co. and the Spies Piano Manufacturing Company, were both in the city this week. They have visited most of the important cities between New York and Chicago, and report making deals in each place, and will do the same west as far as St. Louis; at least that is what they feel confident of. Mr. Baus claims to be making as good an instrument as he ever produced, though at a less price, and though less than a year in his new project the concern is already turning out from 20 to 25 pianos per week, and confidently expects to produce 2,000 in 1896. Mr. Spies is not quite so modest; he says 3,000.

#### Cowley-Everett-Cooper?

The man Cowley, or Everett, or Cooper, or whatever his name may be, is likely to get more of a desert than he bargained for when he struck Chicago. Lyon, Potter & Co. have a very serious charge to press against him which they are duly urging. The first charge on which he was arrested resulted in a fine of \$50, which was paid, and the benevolent looking, Quaker-like man was walking off when he was rearrested at the instance of Lyon, Potter & Co.

From all that can be learned about the man he is very capable of making an honest livelihood; has a good appearance, a pleasing address, &c., but he has been for several years a great annoyance to the trade, and it is to be hoped he will get the full measure of punishment for their sake. Not much sympathy need be wasted on his victims, as each one lost but a small amount, and they have no business admitting a stranger in the house. It is a good lesson for the trade anyway, which should take pains to inform the public that no door bell ringing agents are employed, and if there are any in the business it is high time they were called in. A case might be cited where the man boasted of putting his foot in the door when it was opened. You can imagine the rest, and this really happened in the piano business in Chicago.

#### The Change at Jacksonville, Fla.

An endeavor to learn more in relation to the sale of the stock of the A. B. Campbell Company, of Jacksonville, Fla., has developed no new features from the statement as given last week. Mr. H. D. Cable, of the Chicago Cottage Organ Company, which company is reported to have purchased the stock, says that he does not really know the exact condition of affairs, that Mr. Teeple, who had the matter in charge, has not written so fully as to be clearly understood, and will be in Chicago by next Monday morning, when things can be fully explained.

#### The Dyers' New Move.

It is said that Messrs. W. J. Dyer & Brother, of St. Paul and Minneapolis, Minn., have branched out as jobbers of bicycles and sewing machines, which they are furnishing to their agents and dealers, many of whom are glad to avail themselves of the opportunity to purchase their entire line of goods from one house. It is well known that the majority of the country dealers are sewing machine agents as well as piano and organ handlers. This looks like a sensible move. Why should they not? It was not long since that the names of two of our most prominent Chicago houses were mentioned in connection with the manufacture of bicycles, and one member of one of the houses spoken of is certainly interested in the production of these popular vehicles of locomotion. Money made in this way is as good as money made selling pianos, and so long as it does

not interfere with the disposal of the latter no one has either right or reason to complain. Some one in discussing the matter suggested that it was a loss of dignity, but this won't do in America.

#### The Grubbs Fire.

It is learned from good authority that Mr. W. H. Grubbs, whose store at Columbus, Ohio, was recently destroyed by fire, was fully insured, and that with the exception of the inconvenience accruing to Mr. Grubbs he will lose nothing, the insurance companies being the only sufferers. Mr. Grubbs will rebuild at once and proceed with his business.

#### A Small Fire.

Directly opposite Steinway Hall and right next door to the Wissner warerooms on Van Buren street there was a small fire yesterday morning caused by the ignition of some excelsior packing. Fortunately it was extinguished with little or no damage, but for a short time there was considerable excitement in that neighborhood, and the Wissner warerooms were filled with smoke.

#### Lyon & Healy Meeting.

Lyon & Healy had their annual meeting on Wednesday of this week, which was simply conventional, all the old officers of the corporation being re-elected. As a matter of fact the meeting at which their monetary affairs were discussed occurred last month.

#### Good Place for a Blasius.

The Illinois Club, a famous west side swell organization, with which most of the best residents of that section of the city are connected, has been furnished with a Blasius mahogany grand piano. Another make of instrument was taken in part payment. This is a good place for a piano, as it is used in all the many entertainments given by the club.

#### Way to Johannesburg.

Two banjos have just left Chicago for the South African Republic, sent there by the Wm. Lewis Music Company. Mr. R. L. Golf, of this city, goes with one, and the other was sent to his brother, who has been a resident there for some time. If this were not a little private deal it would give an opportunity of issuing a little Chicago wind, but the plain facts prevent it; nevertheless one of these days this city will send musical instruments by the carload to the uttermost parts of the earth.

#### Working on a New Instrument.

A gentleman of this city writes that he has been working for several years with the object of producing a piano with a genuine sostenuto effect, and he thinks he has come pretty near his object. He is somewhat in doubt as to the desirability of such an instrument, and it certainly is a question.

#### Personals.

Mr. Herman Leonard, the Dolge traveler, is again in the city. Mr. Leonard never gives one a chance to say much about him; he makes no brags, but saws wood and with the proper results, and as that is the legitimate conclusion of his efforts he may be considered a successful man.

Mr. L. E. Thayer, of the Fort Wayne Organ Company, was visiting this city this week. From those who have had an opportunity of examining the new Packard piano nothing but praise is heard. The instrument is said to have both power and quality and to be equally well constructed. Mr. Thayer understands that in the production of such an instrument a little more time is required to introduce it than would be necessary for a cheaper grade, but the piano when well brought to the notice of the dealers and the public will make its own way, like other good instruments.

Mr. Joseph Shoninger left last evening for a ten days' trip East.

Mr. Henry Behr was a visitor to THE MUSICAL COURIER office yesterday. He reports having made some very excellent connections on his trip.

Mr. Henry Detmer is a very busy man just now, running two stores and attending to the improvements he has begun at 261 Wabash avenue. The new place will make a very handsome and attractive wareroom when done.

Mr. F. E. Rowe has resigned his position with Messrs. Winter & Harper, of Seattle, Wash., and comes to Chicago to take a position with the W. W. Kimball Company.

Mr. J. B. Bradford, of Milwaukee, Wis., has been here for several days. He reports having sold more high grade pianos in 1895 than ever before. He is gradually concentrating his entire business in Milwaukee and will as soon as practicable close his branch at La Crosse, and, as has already been mentioned, at Madison also.

Mr. Albert T. Strauch, of Strauch Brothers, New York, is here looking after trade.

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# STORY & CLARK PIANOS and ORGANS

are triumphs of tone quality, mechanical construction and case architecture and finish. They are made to make good music for a generation. We do not charge too much for them. They are worth the money, and we are always working to make them better. A look at our line for 1896 will show what we are doing—that we are going ahead and not resting. There is money in them for dealers. Send for Catalogues and Prices, or call and see us.

STORY & CLARK PIANO CO.,  
STORY & CLARK ORGAN CO.,

Canal and Sixteenth Sts., CHICAGO, U. S. A.



Illustration from "The Music Makers," a Catalogue issued by Story & Clark Organ Co.



THE Merrill piano is one that is bound to be more widely known and more widely appreciated the coming year. The business enterprise of Mr. John N. Merrill will seek a wider field in 1896, and the merits of the piano itself will secure the attention of the trade and public. It is one of the new instruments that have the qualities for a great popular success.

"YES," said an old-time manufacturer, not long ago, "there is a new element in the trade. You are right. The old-timers, if they care to retain their business and maintain their old standing, must do business as this new element is doing it. Some of us do not care to. We have made enough money, and we feel there will be a market for what goods we make as long as we care to make them—a limited market, it is true, but sufficient for us to do business in the old way, and without the added worries of reforming, if you choose to call it so, our methods and starting in afresh. Many of us are independent; not rich as a Vanderbilt, but with enough for us and for our children. Can you blame us if we are not in touch, and do not wish to get in touch, with the new movement?"

"I, as one of what you would call back numbers, have done what comparatively few in the world do—made both reputation and money. What have I to gain by working to beat some other fellow now? Reputation? My pianos have been and are known the country over as good, well made, always satisfactory instruments. Can I wish more than that? I have made a record, and so have many others in the trade, as a straightforward business man whose word was always as good as his bond and neither ever questioned; I have done my duty as I have found it. My work to-day is my recreation, whereas the inauguration of a new policy by which I would perhaps sell a few more pianos would burden me with cares I have neither desire nor strength to assume. I have given my children good educations, their tastes are varied, and they have not the incentives to make them go into business as others do. I am satisfied and they are with the present state of our business. I admire this new element in the business, and can appreciate what those energetic Western men are aiming to do. Perhaps if I were twenty years younger I would give them a brush. In fact, I am sure I would. I believe there are other manufacturers who feel as I do, and from my standpoint we are right. To us should be given the credit for fixing the standard of American piano manufacture. Doing that, we have done enough for the trade. Our next duty is to ourselves."

#### J. Rayner.

ONE thing can always be borne in mind when it comes to purchasing, and that is that when a specialty is made of a certain article by a concern, that concern is pretty sure to have the most desirable and largest stock to select from. This is true regarding J. Rayner and mahogany veneers. The mills and yards of his concern are located at the foot of Houston street and the East River, this city, and Fulton and Morgan streets,

Chicago, and are among the most extensive of any in the country. As mentioned, Mr. Rayner's specialty is mahogany veneers, cut and sawed, and his enormous stock affords every opportunity for purchasers to secure handsome figures.

Among piano manufacturers mahogany is one of the most popular woods used, and the knowledge that a complete assortment can be found with one house should be important for them to know.

### COURIER MISTAKEN.

The Organ business is not on the decline—at least not with dealers who handle

### WEAVER ORGANS.

There were more of these Organs sold in the last six months of '95 than in any other like period.

Better find out the reason.

Weaver Organ and Piano Co.,  
YORK, PA.

### A Braumuller Point.

What shall a dealer make a point on in selling a piano? Why, something that no other dealer in his town has—a patent **TONE DEFLECTOR**.

The Tone Deflector is a **SWELL** by which the quantity of tone may be increased or diminished at will.

Found only in the **BRAUMULLER PIANOS**.

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Second Avenue and Twenty-first Street, New York.



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The most beautiful and wonderful effects can be produced with this attachment.

It is most highly indorsed by the best musicians who have heard and tried it.

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Prototype Band Instruments, the easiest blowing and most perfect instruments made. Band and Orchestra Music, both foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the best quality obtainable. Some of the many Specialities I Represent: F. KITTENHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and 'Cellos; BUFFET PARIS (Eveite & Shaeffer), Reed Instruments; CHAS. BARIN and SUSS celebrated Violin Bows.

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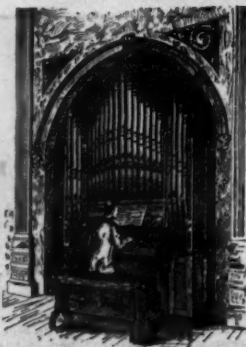
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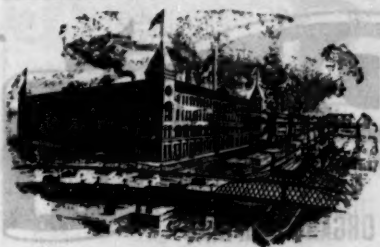
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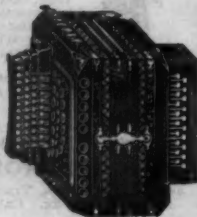
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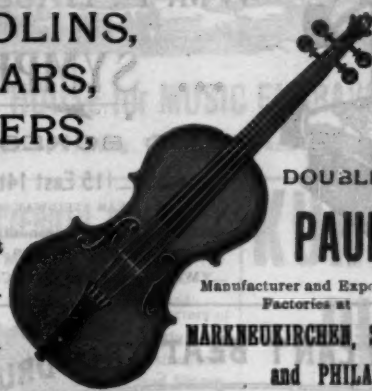
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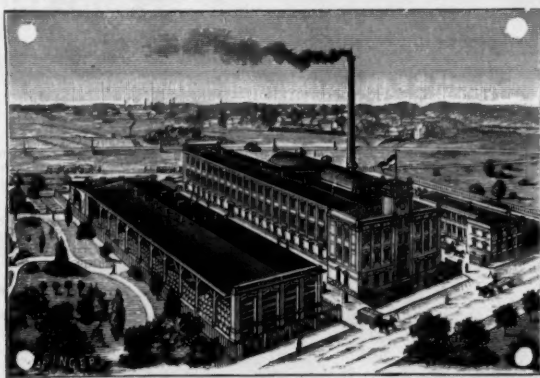
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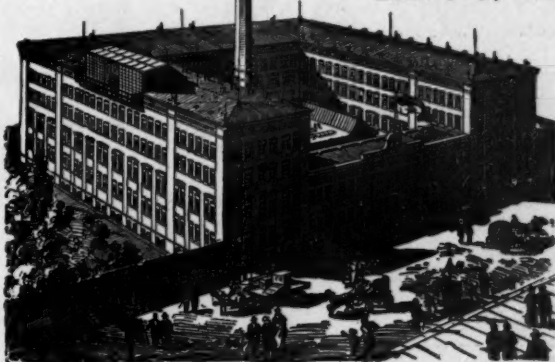
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